NEW METHODS FOR THE STUDY

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Edith Rickert

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New Methods for the

STUDY OF LITERATURE

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New Methods for the
STUDY *of* LITERATURE

BY

EDITH RICKERT

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"Thys Boke is not for euery rude and unconnynge man to see, but for Clerkys and verie Gentylmen yat understande gentylness and scyence."

—WILLIAM CAXTON

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TO SKEPTICS

This book has not been written; it has grown. Its root lies, strangely enough, in the methods of code analysis used in the Code and Cipher Section of the Military Intelligence in Washington, during the war. In the belief that processes which served to bring content out of series of numbers and other meaningless symbols might also be applied to the analysis of literature, an attempt was made in 1922, in a graduate course at the University of Chicago, to work out scientifically some of the phenomena of tone color and rhythm. Later, methods were found for the study of imagery, of words, of sentences, and of visual devices.

From the beginning, the ideas suggested were caught up by the students and developed; crude methods were improved; new methods were proposed. Very early it appeared that the work would not progress rapidly without a textbook; but the material assembled for such a book would not remain stationary long enough to be printed. Even in the galleys, some chapters were largely re-written.

Under such conditions it may be that the book is published too soon. Certainly no one can be more keenly aware than the author of the many imperfections due to its pioneer character. The defense for its appearance now is the crying need for some book to turn the study of literature in a new direction. If the methods here developed can make a beginning, the extreme effort involved in the working out of the book will be repaid. That some

of the methods can be applied to the practical problems of teaching is the writer's hope. A step in this direction has already been taken by a group of graduate students at the University of Chicago. Their plan is to co-operate in the making of a textbook which will present, as a result of their own experimentation, new and practical devices for the study of literature in high schools and colleges. This book, it is hoped, will be published in 1927.

Of other ways in which the methods can be applied, their use in identifying work of uncertain or unknown authorship should perhaps be mentioned, and also the possibility they afford of assembling a body of facts to serve as a basis for criticism. But more important than any of these for the individual student is the deeper and fuller appreciation of literature which comes from carrying through the processes of study indicated. Of this there is no assurance except in the doing.

My thanks are due, in the first place, to Professor John Matthews Manly for continual support and encouragement and for many suggestions, as well as for reading the proofs and writing the Introductory Note; in the second place, to all students in English 143, 276, and 376, who by their hard work, lively interest in the subject, and active co-operation in the working out of new methods have made the book possible. For distinct and, in some cases, outstanding contributions, special mention is made of the following: H. M. Baldwin, Harriet Barker, Martha F. von Christ, Lalla J. Davis, Donald Glassman, Maude Grill, A. T. Gustafson, George Haefner, Vernon Horn, Virginia Hudson, E. R. Hunter, R. McK. Lawless, Hannah Logasa, Kjaerstine Mathiesen, E. J. Miller, Ruth H. Norris, D. J.

O'Neil, Sarah Edna Payne, Inez M. Perley, P. J. Perrin, Jennie Ten Cate, R. B. Thomas, Gladys Tobin, Florence White, Ella M. Whitmore, and Morton Zabel.

Besides these twenty-six, some of whom will be the collaborators in the second book, the following should be named for their courage in working out theses by untried methods which necessarily involved much more labor than is usually required: W. S. Donaho, R. McK. Lawless, Josephine Lane, Viola McClurkin, Maud McCormick, Ruth H. Norris, Ella M. Stone, and June Whiteing. The theses now in progress are too numerous to be listed.

E. R.

University of chicago
November 16, 1926

INTRODUCTORY NOTE

It is high time that someone wrote such a book as this by Professor Rickert. It has long been needed, and the need has of recent years been more and more definitely felt. All of us have been eager to study the technique of style, but we have sadly lacked the methods and the instruments.

The ancient system of rhetoric, slain and buried by the Romantics, was rightly slain, for it had degenerated into a corpus of prescribed rules. But great writers have always known, and critics have slowly begun again to recognize, that stylistic effects are due, not to intangible magic, but to the actual forms in which ideas are incorporated. As Professor Rickert herself says, a piece of literature must produce its effects solely by means of the symbols through which the artist communicates his ideas to his audience, because there is no other medium between artist and audience.

The skeptical critic will undoubtedly propose three preliminary questions: (1) Is the analysis of the elements of style adequate? (2) Are the methods proposed for the study of each element the best that can be devised? (3) Can any analysis of elements account for the total stylistic effect?

In reply to the first question, I think Professor Rickert would readily admit that her analysis is not complete or exhaustive. But it differs from all precedent efforts at the scientific study of technique in not being confined to a

single element or only some of the most obvious, but including in a broad way all that have heretofore been subjected to study, and a few more. It is a pioneer work in the field, to be sure, but developed with astonishing thoroughness and breadth.

That the methods proposed are the best possible, Professor Rickert will be the first to disclaim. The educational value of the work lies largely in the fact that students become keenly interested in it and are constantly devising and suggesting new and better methods. This is amply attested by the footnotes recording the suggestions of the students. I have followed the work from the beginning, and, although the active participation of students in developing new ideas is the rule rather than the exception in this university, I have been surprised at the high percentage of clear creative thinking developed by the members of the course. They have remade the methods, not once, but many times. No method of analysis or device for statistical record or graphic presentation used by earlier writers on any of the subjects studied has gone untested, and many entirely new ones have been worked out.

To the third question the reply is equally ready. Style is a vital organism and consequently is neither the arithmetical nor the algebraic sum of its parts. But in all the sciences of organic life analysis is a necessary preliminary and an indispensable aid to the understanding of the complete functioning of the organism as a whole. Certainly we shall never learn the secrets of style by merely mooning over them or by ejaculating admiration. Every artist who has ever learned a lesson in technique from his predeces-

sors has done so by a more or less incomplete analysis of its elements, by focusing attention upon the manner and means by which individual technical difficulties were overcome and technical successes achieved.

But if this book appealed only to persons intending to practice the art of writing or of criticism, its appeal would be far more limited than in fact it is. Experience has proved to every student who has used the methods that they awaken the senses and sharpen the perceptions of the mere reader in a really surprising manner. They develop the critical powers, the capacity for recognizing the commonplace and the meretricious and for enjoying the fine and the true. And besides this, experience with these methods of analysis adds a new delight to the reading of literature—a delight hitherto accessible only to readers who were themselves good literary craftsmen—the delight of sharing in the very processes of creative thought.

The possibilities of these analytical methods as instruments of aesthetic culture and of mental development are therefore very great. They may be of value in enabling us to define with some approach to definiteness and accuracy the magic by which a great writer works his enchantments and in testing styles for likenesses and differences; but their highest value perhaps will be found in the sharpening of perceptions, the quickening of responses, in the larger sensitiveness to subtle manifestations of beauty and power resulting from intensive occupation with these methods of analysis. And thus—because any work of art is the sole, and only possible, synthesis of the elements of which it is composed—thus will be removed the reproach of this analytical process which was intended to be con-

veyed in the third question of the skeptical critic. For the most perfect response to the beauties of a great picture is, not that of the untrained observer, however sensitive to beauty, but that of some great painter, familiar with every point of technique, who, as he studies his brother's work, follows every movement of the brush and imaginatively experiences the delight of the original artist in the processes of creation.

Unless my judgment is badly at fault, Professor Rickert's book will be the sign and the cause of a new era in the study of literature.

John M. Manly

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CHAPTER I

INTRODUCTORY: REASONS AND METHODS

THE PRESENT SITUATION

It is time surely to study literature in a better way.

Less than a century ago, the usual method was to read, to investigate the meaning of obscure words, to look up allusions, to outline plots, to discuss characterization, to ejaculate over beauties; in the case of poetry, to scan and to memorize. No doubt this method is still in use in some colleges, as it certainly is in the lower schools.

But more than a half-century ago, the scientific method, which was beginning to creep into every phase of life, began to be applied to the study of literature. The college student who planned to teach literature prepared himself by writing a thesis on such subjects as the following:

History of the Curtain Raiser
The Contemporary Reception of Gray's *Elegy*
Figures of Speech in the Three Parts of *King Henry VI*
The Uses of Conjunctions in *Beowulf*

Such work is by no means unimportant. Faithfully done, every thesis of this type is a block in the foundations of truth. Without definite and detailed knowledge of a writer's life, his environment, his associates, his character, his study of earlier writers, any attempt to understand and interpret his work is certain to be in some measure distorted and false. There can be no question that scientific study of literary sources and influences, bibliography and

biography, geography, history—all phases of the conditions under which literature is produced—is of the highest importance for the understanding of literature. But it is not the study of literature itself.

We have, then, a curious situation. While the study of the environment of literature is conducted on the most modern scientific principles, the study of literature itself, as distinct from its environment, has not developed.

This situation is realized by certain educators who make outcry from time to time against the Ph.D. degree as murdering the love of literature and burying it under the dust of information. They cry out; but what remedy do they suggest? The only remedy, so far as I can see, is to try to find new and practicable methods of analysis by which the qualities of literature can be perceived as well as felt.

WHAT LITERATURE IS

Literature is the interpretation of life through the medium of words. Externally, it is nothing more than arrangements of words; and words in turn are not more than combinations of sounds and silences. To the reader these sounds and silences are represented by visible symbols on the written and printed page.

The ideal complete dictionary of a language would contain all the words ever used in that language, and it would be the sole stuff out of which the literature of that language would be made. Similarly, the ideal complete grammar of a language would expound every possible arrangement of words in that language for the purpose of expressing thought. Ultimately, then, literature is presented in the form of symbols that can be reduced to terms of

dictionary and grammar. But it does not follow that all words in the ideal dictionary or all arrangements in the ideal grammar would give literature as a result. The point is that although not all arrangements of words are literature, literature actually is nothing more than certain arrangements of certain words.

In other words, as Croce says, "Technique either does not exist or it coincides with art itself"; that is, the whole effect of literature is due to the technical[1] or artistic arrangement of the materials—visible and audible words.

But what is it that sets off the word arrangements that we recognize as literature from all other word arrangements? In the first place, there is an obvious distinction of purpose to be made between words used to record observations of fact, either as an end in themselves or as a basis for generalizations and laws, and words used as a means of transferring experience. Gossip is nearer to literature than is a ship's log.

It must, however, be at once admitted that purpose does not draw a distinct line between literature and non-literature. Pepys apparently intended his *Diary* as a record of fact; but few persons would deny that much of it is literature. The *Anglo-Saxon Chronicle* covers centuries with records of fact; then breaks out into something like literature when it tells of the fight between Cynewulf and Cyneheard. The truth is that all records of fact are subject to incursions of realized experience, which lift them for the moment into literature, and all literature is subject to incursions of fact, which reduce it for the moment to record. Over against the cases of Pepys and Cynewulf and

[1] The Greek *tekne* means "art."

Cyneheard, we have the famous Catalogue of Ships in the *Iliad*.

Literature grows out of the desire to communicate experience through the medium of word arrangements as the other arts communicate it through the media of paint, marble, metal, wood, and other substances, or through sound, or through the rhythmic movements of the human body.

Since words, then, are the medium of literature, there is a double relationship involved: between the mind of the writer and the word patterns in which it attempts to embody its experiences; and between these word patterns and the mind of the reader, which endeavors to reshape them, as nearly as it can, into the original experience. Necessarily, there is a double loss in the process: No writer has ever perfectly expressed what was in his mind; no reader has ever perfectly re-created what an author put into words. The writer fails because language still lags far behind experience; the reader fails because no two persons have identical experiences, and no person can perfectly comprehend the experience of another.

For all that, literature, good or bad, means this relationship. It may embody record, it may be shaped by a didactic purpose; but in so far as it is literature, it is the communication of experience, in the broadest sense of the term, by means of word arrangements or patterns.

WHY WE NEED LITERATURE

Most human beings live within a narrow circle of experience, bounded by their temperaments and their circumstances. Even at the end of life, they have not en-

larged their experience notably beyond the stage they had reached at maturity. The writer is temperamentally so endowed that, whatever his environment, he draws from it a far greater wealth of experience than an insensitive and unimaginative person could accumulate if all the possibilities of the world were opened to him. This wealth of experience he tries to interpret in literature. From his interpretation the person of narrower limitations may be able, in greater or less measure, to enrich his own life—to keep his environment from closing in upon him, to bring into his small compass more of the world that surrounds him, and in turn to interpret it. In a word, literature is a definite means to the extension of the capacity for living. Through vicarious experience only can life be expanded almost indefinitely; and the power to give vicarious experience is peculiar to the arts, of which literature is one. It is, indeed, their supreme value.

WHY LITERATURE MUST BE STUDIED

Every word is in itself a symbol of emotional experience. By its rhythm, by its sounds, by its ideas and the emotions associated with them, it is rich with latent possibilities of combination with other words, contributing toward a whole far greater than the sum of them. Take, for example, the rhythm and sound of the Greek *polyphloisboios* (many-splashing) of the sea. Take the English word *lavender*, which is like an indrawing of the perfume of the flower. Take the word *hit*, which is like a blow; or the word *dust*, which is gritty, like the thing it names; and, indeed, the word *gritty* itself, which needs no explanation. If, as we read, we could "pick up infallibly one by one all

those minute signals by which a phrase is made to hint, to turn, to live,"[1] there would be no need to study literature at all. The mind of the reader would immediately absorb all that literature has to give, and there would be nothing more to do.

Unfortunately there are but few minds so developed and so sensitized to the influences of words that they can get immediately from a piece of fine literature even nearly all that has been put into it. And the greater the literature, the more of its quality remains unapprehended by the undeveloped mind. It may be unapprehended because there is no community of experience between writer and reader; or it may be unapprehended because the word patterns are so complex and so subtle that, except to an unusually complex and subtle mind, they do not at once yield their full content.

Just here the possibilities of scientific analysis appear. Can complex word patterns be separated into the strands of which they are composed? Can subtle effects be traced to their sources? If so, may we not hope, by mechanical means, at first, to train the attention to look for the definite qualities into which literature can be analyzed, to recognize certain effects as due to rhythm, others to sound, others to imagery, others to the emotional associations of words, others to the very architecture of the thought, or even to the placing of the visible words on the page? If this can be done, shall we not in time substitute for the impressionistic, hit-or-miss, every-man-for-himself method of approaching literature the attitude of the sensitive expert, keenly alive to every varying phase of the word

[1] Virginia Woolf, *The Common Reader*, p. 55.

patterns in which the soul of literature is embodied? In the possibility of such a result lies the justification of the scientific method.

THE METHOD OF THIS BOOK

On the hypothesis, then, that the soul of literature is inseparable from style, which is its body, the general method in this book is to analyze the complex of style into its several strands, which may be called Imagery, Words, Thought Patterns, Rhythm, Tone Patterns, and—what is often disregarded—Visual Devices; and for each of these to find graphical and statistical methods by which its varied manifestations in different pieces of writing may be understood with a definiteness and a certainty impossible through reading alone.

Some of the methods introduced are mere extensions of methods already in use; but more are radically new. For this reason, instead of attempting to present them, even in outline, in this introduction, it has seemed best to show, by the analysis of two short pieces of literature, the kinds of results that may be expected of them.

The passages chosen for illustration are two short descriptions by Joseph Conrad and Frank Norris. They were chosen because they are of about the same length and present practically the same content—a description of clear sky and calm sea, as looked at from a solitary ship—but with totally different purposes: Conrad wishes to suggest (as the context shows) a ship moving toward her destination; Norris, a ship sailing into an unknown sea, her crew oppressed by the unbroken loneliness. In the first place, the sentences have been so placed on the page as to suggest in a general way their patterns.

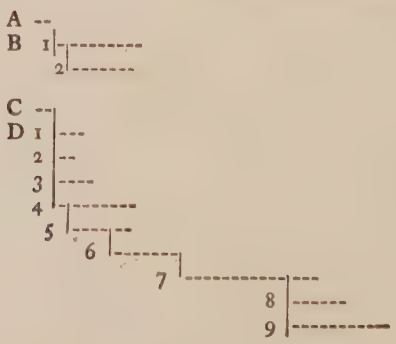
The parallelism of structure in each sentence stands out more sharply if we use lines instead of words. As the number of syllables in each section of the thought affects the parallelism, each dash (-) represents one syllable. To save space, the divisions between words are not indicated.

CONRAD

The sky was a miracle of purity, a miracle of azure. The sea was polished, was blue, was pellucid, was sparkling like a precious stone, extending on all sides, all round to the horizon—as if the whole terrestrial globe had been one jewel, one colossal sapphire, a single gem fashioned into a planet.[1]

A The sky
B 1 was a miracle of purity,
2 a miracle of azure.

C The sea
D 1 was polished,
2 was blue,
3 was pellucid,
4 was sparkling like a precious stone,
5 extending on all sides,
6 all round to the horizon
7 —as if the whole terrestrial globe had been one jewel,
8 one colossal sapphire,
9 a single gem fashioned into a planet.



[1] Joseph Conrad, *Youth* (1910), p. 23

NORRIS

Every day and all day the same pale-blue sky and the unwinking sun over the moving speck. Every day and all day the same black-blue water world untouched by any known wind, smooth as a slab of syenite, colourful as an opal, stretched out and around and beyond and before and behind us, forever, illimitable, empty.[1]

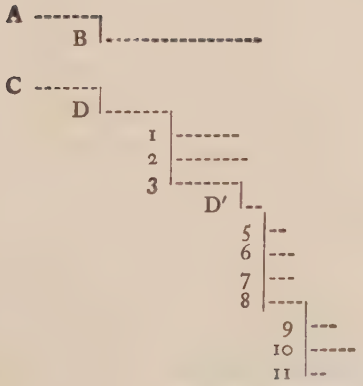
A Every day and all day
B the same pale-blue sky and the unwinking sun over the moving speck.

C Every day and all day
D the same black-blue water world

1 untouched by any known wind
2 smooth as a slab of syenite,
3 colourful as an opal,

D′ stretched out
5 and around
6 and beyond
7 and before
8 and behind us,

9 forever,
10 illimitable,
11 empty.



[1] Frank Norris, "The Ship That Saw a Ghost," *A Deal in Wheat* (1903), p. 189.

In both authors, we have a statement about the sky, followed by a greatly elaborated statement about the sea. But Conrad's first sentence consists of two short parallel elements and Norris's of a short modifying group, followed by a long subject without predication. Conrad's second sentence consists of a group of four short predications, followed by a succession of three longer modifying elements, and ending with three parallel short word groups. The parallelism at the beginning of the sentence is balanced by the parallelism at the end, and the greater part of the sentence definitely, though not rapidly, progresses. The slowness of the movement is due to the partial repetition. Norris's second sentence begins as if it were to match his first; but it soon breaks into three parallel elements, proceeds for two words, then breaks again into four parallel elements, followed by three more. The effect is of progress blocked by continual repetition; the sentence hardly moves after the opening words.

Consider next the imagery. In Conrad, the appeal to sense impressions is as follows: color (blueness) 3 (*azure*, *blue*, *sapphire*), and light 5 (*pellucid*, *sparkling like a precious stone*, *jewel*, *gem*, *planet*); form (roundness) 4 (*round*, *horizon*, *globe*, *planet*); touch (smoothness) 1 (*polished*). Four times the image of a precious stone is used to describe the sea (*precious stone*, *jewel*, *sapphire*, *gem*).

In Norris, the appeal to sense impressions is as follows: color 5 (*pale-blue*, *black-blue*, *opal*, *speck*, *syenite*); touch (smoothness) 2 (*slab*, *syenite*), and kinaesthetic or muscular 1 (*stretched out*); form, perhaps 1 (*speck*). There is no limitation of the sea by suggestion of form. As Conrad men-

tions cut precious stones, so Norris mentions stone and mineral of smooth surface (*opal*, *syenite*).

Consider next the words. A study of word length shows very little difference between the two passages; the proportions of one-, two-, and three-syllabled words are almost the same. It is in choice of words that the difference comes. Note, for instance, in Conrad the following words which are not in everyday use: *miracle* (repeated), *azure*, *pellucid*, *horizon*, *terrestrial*, *colossal*, *sapphire*. Over against these, Norris has only *unwinking*, *syenite*, *opal*, *illimitable*. In the two selections we find approximately the same numbers of nouns (14 and 12), and of adjectives (13 and 14); but Conrad uses only one single-word adverb and Norris uses four; Conrad uses *was* five times and *and* not at all, while Norris uses *and* seven times and *was* not at all, his one predicate being the action verb *stretched out*.

It is obvious, also, that differences of sound contribute to the very different effects of the two passages. How? In our use of the words of common speech, certain sounds recur to varying degrees with some uniformity. Among vowels, for example, *ĭ*, *ē*, and *ĕ* are commonly the most frequent, and among consonants, *r*, *n*, and *t;* on the other hand, the vowel sounds *oi* and *ȧ*, for example, and the consonants *p*, *f*, and *w* are comparatively rare. The commonest sounds are those which are used continually in the structural words of the sentence; and upon these as a foundation are built up all sorts of "tone patterns" which by recurrent combinations of sound create certain effects. In the passages under observation, comparison of the proportions of different sounds with a standard table giving their normal frequencies shows that Conrad plays upon *ȧ*, *ä*, and

ạ in combination with *s*, *z*, *sh*, *zh*, *l*, *r*, *k*, and *p*, while Norris does not have *ȧ* or *ä* at all, uses *ạ* very little and *ă* to excess, especially in combination with *n* and *d* and *b*. In Conrad, the sibilants are about twice as frequent as in Norris; and in Norris, the *n*'s and *d*'s are about twice as frequent as in Conrad, and the *b*'s, four times as frequent.

Suppose we single out the groups of words to which these sound effects are especially due:

CONRAD

*sk*y w*as* a mi*racle*, a mi*racle* of *az*u*re*
*s*ea w*as* *po*li*sh*ed . . . . w*as* . . . . w*as* *pe*llu*c*id, w*as* *spar-*
*kl*ing *li*k*e* a *preci*ous *s*tone, e*x*tending on *all* *s*ide*s*, *all*
. . . . ho*r*izon,
terre*strial* g*l*obe
colossal *s*apphi*re*,

NORRIS

*d*ay *and* *d*ay
and the u*n*wi*n*ki*ng* su*n*
*d*ay *and* . . . . *d*ay
*b*lue-*b*lack
a*ny* k*n*ow*n* wi*nd*
as *a* sl*ab* of sye*n*ite
and *a*rou*nd*
and *b*eyo*nd*
and *b*efore
and *b*ehi*nd*

Not only do these sounds so dominate that they are in themselves striking, but they are arranged in definite

patterns which emphasize the effects of them still more, as may be seen at once from the following list of repetitions of whole words, of alliterations, of assonance, and of consonance (consonant identity, with varying vowels):

CONRAD

Repetitions

was—5 times

miracle—2

all—2

Alliterations

*s*ky—*s*ea—*s*tone—e*x*tending—*s*ides—*s*apphire—*s*ingle

*p*urity—*p*olished—*p*ellucid (cf. s*p*arkling)—*p*recious—*p*lanet

Assonances

*pu*rity—*azure*—*blue*—*pe*ll*u*cid

wh*o*l*e*—gl*o*be

colos*sal sa*pphire

Consonances

*po*lished—*pe*ll*u*cid

NORRIS

Repetitions

Every day and all day, the same—2

and—7 (including 2 in the phrase)

Alliterations

*b*lue—*b*lack—*b*lue

*w*ater *w*orld (cf. unwinking)—*w*ind

*s*ame—*s*ky—*s*un—*s*peck—*s*ame—*s*mooth—*s*lab—*s*yenite—*s*tretched

*b*eyond—*b*efore—*b*ehind

Assonances

d*a*y—s*a*me—p*a*le—d*a*y—s*a*me

wat*er*—w*or*ld

*ou*t—ar*ou*nd

Consonances

c*o*lourf*ul*—op*al*

a*nd*—arou*nd*—a*nd*—beyo*nd*—a*nd*—a*nd*—behi*nd*

Finally, if the rhythms of the two passages are examined, they will be found to differ as widely as the other elements of style. By actual statistics it can be shown that the dominant movement of Conrad is that of the word groups: *was a miracle, a miracle, of azure;* in other words, that stressed syllables are commonly found between unstressed, with sometimes more than one unstressed syllable preceding or following the stressed. The arrangement gives a wavelike effect.[1]

In Norris, on the other hand, the dominant rhythm is suggested by the word groups: *and all day, and around,* with the last three words of the passage in marked contrast. Thus, in general, the movement is from the unstressed to the stressed, with sometimes two unstressed syllables to one stressed, and again two stressed to one unstressed. The effect is of continual effort—pushing.[2] In the final contrasting words, the pushing gives way to a kind of flopping movement due to the succession of variable numbers of unstressed syllables after the stress: *forever* (1), *illimitable* (3), *empty* (1).

Thus far every statement made is a matter of fact which can be proved by statistical methods. But what does it all mean? Let us try to summarize results.

[1] This movement dominates the following word groups: *was a miracle of purity; a miracle of azure; was polished; was pellucid; had been one jewel.*

[2] This movement dominates the following word groups: *the same pale-blue sky; and the unwinking sun; over the moving speck; the same black-blue water world; untouched by any known wind; and around; and beyond; and before.*

CONRAD	NORRIS
Steady, forward, balanced sentence movement, with wave-like rhythm.	First sentence lacking predication; second blocked by three groups of parallel elements; monotonous rhythmic movement from the unstressed to the stressed, giving a sense of pushing, of continued effort, relaxed at the end.
Imagery of sparkling blue precious stones on a vast scale, and of limitations of space by roundness.	Imagery of dull-gray stone, and of unlimited space, by the avoidance of words suggesting form, and by the use of words suggesting effort and endlessness.
Sounds of the word *sparkle*, variously combined.	Sounds suggesting the toll of a bell; hence, lonely monotony.

Thus, with the same basic thought, with the use of the same basic pattern—parallel structure to describe the two parts of the picture, sky and sea—we find utterly different literary effects created, and created solely by the various stylistic devices analyzed (though the analysis might have been pushed further).

Whether or not exception be taken to any part of this interpretation, the facts upon which it is based remain as material for further study.

At this point is almost invariably raised the question: But did the authors, when they wrote, know all that was involved in what they wrote? The question is not to the point. A study of the content of an author's mind during the process of writing belongs to the field of psychology;

in the field of literature, the only problem is to collect and interpret the facts about his finished work, without regard to his state of mind while he was producing it.

But without dwelling upon the psychological aspect of the problem—for which there is here neither time nor space—it may be said with some degree of confidence that an author of artistic intention does actually aim at just such effects as he secures. It is not necessary that there should be present in his consciousness every detail of the means by which he is to achieve his effects—or perhaps even of the means at all. If his artistic purpose is clear in his conscious mind, his unconscious processes will take care of the detail, provided that he is already equipped with sufficient technique to do what he wishes to do. An analogy can be drawn from golf, in which skill of the highest order is based upon a multitude of earlier efforts and exercises. As the player acquires control of his muscles, he is at first conscious of the details of the process, but later, when he has achieved skill, he has only to think of the action as a whole in order to secure the result desired. So in the creative processes of literature, the conscious acquirement of technique ends in creative activity which is largely outside the control and even the consciousness of the writer.

But, again, it will be asked: Can we make sure of getting the facts? How far will methods that serve to point out a few striking differences between two short pieces of prose carry in the general analysis of style? Is not the problem hopelessly complicated by the subjective nature of the material? How can we analyze with any degree of accuracy the effects of certain word arrangements when these

effects are different for every person who reads the words, and when we cannot be sure in any case that we get the effect intended by the author?

To these questions the answer is threefold: In the first place, the foundation material for study is actually limited to the words-as-arranged and includes nothing more. In the second place, the highly subtle and complex effects produced by these word arrangements can admittedly be resolved into the widely different manifestations of style—imagery, vocabulary, sentence structure, rhythm, tone color, and visual devices—each of which, if isolated, offers a less difficult problem for solution than the complex whole to which it contributes. In the third place, subjectivity of material does not prevent psychologists from studying the processes of thought and feeling; why should it prevent study of the manifestations of these processes in literature? The fact is that for a large amount of the material there is substantial agreement on the part of all normal persons. By readers with the same national and educational background the great mass of the material studied will be classified in the same way, and many differences of opinion can be settled by reference to authority—grammar, dictionary, and treatise on punctuation. Actually, the only phases of style in regard to which there can be serious variety of interpretation are imagery and rhythm; and this variety is, as will be shown, not sufficient to obscure the characteristic qualities of work. It must be—and is—continually taken into account in the process of analysis, but it does not interfere with the use of methods that bring definite results.

These methods are two: the statistical and the graphic.

By the statistical method it is possible to set down and summarize the facts about the numerous stylistic devices upon which literary effects depend: the numbers and proportions of different types of images; the numbers and proportions of different types of words; the numbers and proportions of different types of thought formations in the sentence; the numbers and proportions of different types of rhythm and of sound; and so on.

These statistical results, it must be admitted at once, are not uniform, nor are they important as ends in themselves. They lack uniformity because they are subject to distortion in two ways: through errors due to carelessness in observing or recording facts and through individual differences in response to the material studied. Errors can be greatly reduced by careful checking of work and by discussion with other persons who have done the same work independently; and they will be increasingly reduced as methods of study are perfected, and in the case of rhythm, notably, aided by recording machinery.

Differences in response to material, so far from being reduced, should be carefully observed for use in working out new methods of study; but even at present they do not obscure results, because statistics are used only to show dominant characteristics and tendencies, and the percentages of variation are too small to obscure these. We are, for instance, able to say that the imagery of a passage is predominantly visual or auditory, even though no two readers have precisely the same response to the individual images; that the rhythm of a passage is predominantly upward (from the unstressed syllable to the stressed) even though there may be disagreement here and there as to

the classification of a few portions of it. Statistics are no more than a means for insuring close and accurate observation of all the material before drawing conclusions, instead of the impressionistic method of judging from whatever catches the eye.

By the graphic methods we can go a step further and show, not merely dominant features, but relationships, such as successive variations and ranges of variation of a particular phenomenon. We can, for instance, show on one chart sentence length isolated from all other aspects of style, in such a way that we can see at a glance the length of the shortest sentence and of the longest, the range of lengths within which most of the sentences are found, and the successive variations in length from sentence to sentence. In this way we avoid the fatal average which destroys all accurate perception of truth. For it is clear that ten sentences of twenty words each give precisely the same average as eight sentences of ten words each and two sentences of sixty words each. By a graphic method all the sentences of a passage can be shown in succession and in their relationship to one another.

By various devices, then, based upon these two fundamental methods—statistics and graphing—we have an apparatus for isolating the different strands that make up the complex of style, for assembling facts about each of them, and for studying these facts in the order and relationships in which they are found in their context.

But, it will perhaps be objected: Even if by these methods we succeed in assembling certain classes of facts about the phenomena of literature, shall we not in the very process kill appreciation of the literature itself?

This objection is invalid for several reasons. In the first place, it is generally agreed that in the art of painting or of music a thorough understanding of the methods by which such art is created not only does not destroy appreciation but is the only way to attain full appreciation. Who would argue for a moment that a painter who can explain the perspective, composition, brushwork, and color in a painting and can tell precisely how each effect was produced is prevented by his technical understanding from feeling appreciation of the picture? Or who will defend for a moment the view that the musician who can analyze a fugue or a symphony cannot feel the beauty of the music? Why should literature be on a different basis?

The truth is that with regard to literature there is a common opinion that as soon as it can be read with understanding of its general sense, its appeal as literature will inevitably follow. Nothing could be more untrue. The ability to understand what is read is a purely intellectual process. The power to use word symbols for the reconstruction of the life imagined by an author and embodied in these symbols is a faculty developed partly through experience of life and partly through deliberate, intelligent effort to trace out all that the symbols have to give.

This ability is not instinctive; it is the product of training, habit, and living itself. While it is true that a gifted child may gain some pleasure from Shakespeare, the most complete appreciation of Shakespeare will be found only in the case of a person whose mind is enriched with experience to approximately the same degree as Shakespeare's and accustomed to re-creating from word symbols the life originally intrusted to them.

Further, the objection that analysis kills appreciation can be answered in other ways. In the process of reading, the attention is diffused. It is, in the main, with most people, directed toward the content, with a varying amount of observation of the form. But in all writing of the first order, the symbols which we call "words" are chosen and arranged with the utmost care to secure certain effects of sound and rhythm as well as to awaken images and associations of particular types—all tending to the creation in the mind, not of a series of facts, but of an emotional perception of some aspect of truth.[1] Now when the conscious mind is focused on assembling the imagery of a piece of work, the unfocused "fringes" of consciousness will certainly be in some degree attracted to accompanying phenomena of word choice and association; and when the main attention is absorbed in word study, some unattached consciousness will perceive features of structure; and when structure is under the microscope, certain facts about rhythm will obtrude themselves; and when rhythm is

[1] Since the time of Aristotle—and doubtless earlier—the Greeks were concerned with the production of artistic effects by means of rhythm and sound; among the Romans, Quintilian expounded a most elaborate system of artistic methods and devices; and there is reason to believe that Vergil especially, among Roman poets, was fully aware of the effects he was producing, as was his disciple Dante, who went so far as to plead for the use of scientific method in determining choice of words. From the Middle Ages on, there is a widening stream of consciousness, among both rhetoricians and producers of literature, as to possibilities in the way of particular results from the use of particular devices of style. That these were always or even commonly employed consciously cannot be said; it is far more likely that they were the unconscious outcropping of basic proficiencies.

It had been planned to include in this book an outline of the development of the theories that underlie the conception of the scientific analysis of style; but the scope of the work does not permit more than this brief statement.

under observation, tone color will be associated with it. In general, whatever the main force of the mind is engaged upon at the moment, there will always be a surplus of attention to pick up by the way innumerable details which escape notice when the consciousness is diffused and without focus. The increased activity of the mind in the process of analysis will inevitably produce increased sensitiveness in the mental areas adjacent to the central activity. As to the reason of this we are not concerned; it is the fact itself which is all important. When the analysis of a piece of writing has been completed by a student for each of the principal phenomena of style, the important result for the student is not a body of facts, more or less accurately assembled, but a state of mind highly sensitized to the phenomena themselves as an inevitable part of the process just finished. Not only is this result in entire accord with the general laws of psychology, but to understand and appreciate its value, one need only experiment for a short time by attempting scientific analysis of literature which has been previously only read.

There is still another reply to the objection that scientific study kills appreciation. This objection rests upon a supposed antinomy between literature and science; and this antinomy, so far as it exists, applies to material only, not to method. The methods of study which in the past have been confined largely to the materials of science are the only known methods by which even an approximation to the truth can be reached. In the nineteenth century these methods were almost exclusively used for the interpretation of the external world; for the understanding of literature, there was only the formal rhetoric of classical

and medieval theorists, and when this was abandoned, nothing was found to take its place. As a result of this situation, science progressed as never before and the study of literature lagged far behind. Is it not, then, reasonable to believe that the methods which have carried us so far toward an understanding of our external environment may help us to interpret the reflection of our inner life in literature? It has seemed to the present writer that this possibility was worth the effort involved. How far a beginning has been made can be judged only after the methods explained in detail in the following chapters have been given fair trial.

The order in which the different aspects of style are discussed is determined mainly by the principle of moving from more familiar methods to the less familiar. Thus, as considerable work has been done with imagery and vocabulary, and the methods suggested differ from methods in common use principally by their elaboration, these subjects are discussed first. The methods of analyzing style in sentence structure make a wider departure; those of analyzing rhythm go still further from the usual devices; those analyzing tone color are practically new; and the subject of visual devices as affecting style has scarcely been discussed at all and is therefore placed at the end.

CHAPTER II

IMAGERY

WHAT IMAGERY IS

The term *imagery*, in this book, is used to mean mental reproduction, without external stimulus except through words, of things seen, heard, touched, tasted, and smelled. Things seen may be imaged in terms of form and color, or of either, and as at rest or in motion: "The pines stood dark against the blue cone of the mountain"; "The poplar twinkled and swayed in the wind." Things heard may be imaged from words that imitate their original sound or do not: "And murmuring of innumerable bees" suggests the sound of bees; "*Zoom, zoom*" is an attempt to represent the sound. Things touched may be imaged as affecting merely the skin (tactual), or as involving a sense of muscular resistance or strain (kinaesthetic), or the sensation of heat or cold (thermal): "A kitten with fur like eider down [tactual] snuggled [kinaesthetic] warmly [thermal] against my arm." Things tasted and smelled may be imaged vaguely as salt, acid, sweet, or bitter, and as fragrant or repulsive; but they are definitely imaged only in combination with appeals to other senses.[1]

By various combinations of image-bearing words an author suggests imagery; and from these same words, a reader recombines his own memories of experience into the im-

[1] This classification is made with due regard for current psychological opinion, but for the purpose of aiding in the analysis of image-bearing words, not of psychological facts.

ages demanded by the words. This re-creation of experience is not, of course, precisely the same as the author's creation; nor is it the same for any two persons. One who is color blind may be able to see only as gray suggestions of vivid green and vivid red; a person born deaf cannot imagine sound. A person unfamiliar with the flora and fauna of a country cannot visualize with the same definiteness as one familiar with them; and an expert in a particular trade has at his disposal in reading a much more vivid set of images associated with that trade than one who knows it only from outside. But, first and last, it is by means of imagery drawn from experience and combined by imagination that an author creates; and it is by imagery drawn from his own differing experience that a reader reads.[1]

DEFINITE AND VAGUE IMAGES

After looking at, touching, and smelling a magnificent specimen of American Beauty rose, a person of delicate sense organization keeps such a definite image that, if he is an artist, he can reproduce it from memory, in line and color, with considerable accuracy. If he is looking at a dozen roses of the same kind and of about the same degree of perfection at the same time, he will have a clear image of the mass of them and less clear images of the individuals composing the mass. When, after an interval, he sees the words "American Beauty rose," he will probably have a vague, generalized image of a large, full rose, of a certain shade of red, and with a long, thick stem. He might be able

[1] The recognition of the function of imagery is very old; cf., for example, Longinus: "You think you see what you describe, and you place it before the eyes of your hearers" (*On the Sublime* xv. 1; trans. by W. Rhys Roberts).

to paint one recognizable as an American Beauty, which he could not have done if he had never seen such a rose.

If, however, he reads only the word "rose," he may or may not remember the American Beauty; he may see a Crimson Rambler which is growing outside his window in the garden, or a Jaqueminot, which is his favorite rose, or he may see nothing more definite than a shadowy outline of a flower of a certain general size and shape with leaves of a certain general size and shape.

If he reads, not "rose" but "flower," he will in all probability have no image at all unless he happens to remember flowers of a certain kind which for some reason have made a deep impression upon his mind. Theoretically, the more specific the word, the more definite the image created by its use. As terms are generalized to include more and more differing types of the same large class, the image grows vaguer than that for the narrower term until the class becomes so large that no definite picture can be made.

But practically, the vanishing-point for each image depends so greatly upon individual experience that it must be left to individual judgment. Persons of vivid but limited experience—notably, some children—translate into imagery very general terms that recall that experience. And those of wide experience but scant imaginative power make but little of the most vivid writing.

In the study of imagery, the fundamental rule is: Be true to your own experience. At first, indeed, it is not always easy to do this. The main difficulty, perhaps, comes from the effort to find out whether or not each word in turn conveys an image. If, instead of trying to see the images made by the separate words, you read on without

pausing until a mental picture rises in the mind, with a little practice you will soon be able to isolate the images for study. It should be remembered that an image may be suggested by a single word—*tiger*, for example—or may require a group of words for its expression. In the following sentence from W. H. Hudson, there are six images, each of which requires from three to eleven words to express it:

1. The sun was sinking behind the forest,
2. its broad red disc still showing through the topmost leaves, and
3. the higher part of the foliage was of a luminous green,
4. like green flame,
5. throwing off flakes of quivering, fiery light, but
6. lower down the trees were in profound shadow.

—*Green Mansions.*

IMAGERY AND BASE

Imagery is a mode of expressing experience in the form of mental pictures. The experience thus translated into mental pictures may be called the *base* of the imagery. Thus:

Imagery: We are buried in snowdrifts and the window panes are frosted over so that we cannot see through them.

Base: It is severe winter weather.

The relationship of imagery to its base is the first point for consideration. A thought basis may be converted into imagery by the substitution of a single image-bearing word for an abstract word—if the word be sufficiently suggestive. Thus Meredith wished to suggest that Sir Willough-

by Patterne was pompous; and he does this by making one of the other characters create an image with a word. Instead of saying, "He is pompous," she says, "He has a *leg*."

The same thought basis may serve for a great variety of images, the nature of which will be determined (1) by the author's experience and power of imagination and (2) by his purpose. Examples of totally different images constructed on the same base are given below:

BASE	IMAGERY
A bird sat on a tree.	1. A robin chirruped hidden in the elm. 2. A bluejay rocked himself on a branch of balsam fir. 3. A grackle, his black head iridescent in the sunlight, tilted among the bare branches of the little birch. 4. A shivering bluebird clung to the leafless bough.
It was raining.	1. Silvery rain streaked the window panes. 2. Raindrops spotted the pavement. 3. Heavy rain slanted in black lines across the blue sky. 4. Rain drove almost horizontally along the white road. 5. Large raindrops pattered and made bubbles in the pool.

Exercise

State in one sentence the base of the imagery in the following two stanzas:

A casement high and triple-arched there was,
All garlanded with carven imag'ries
Of fruits, and flowers, and bunches of knot-grass,
And diamonded with panes of quaint device,
Innumerable of stains and splendid dyes,
As are the tiger-moth's deep-damasked wings;
And in the midst, 'mong thousand heraldries,
And twilight saints, and dim emblazonings,
A shielded scutcheon blush'd with blood of queens and kings.

Full on this casement shone the wintry moon,
And threw warm gules on Madeline's fair breast,
As down she knelt for heaven's grace and boon;
Rose-bloom fell on her hands, together prest,
And on her silver cross soft amethyst,
And on her hair a glory, like a saint:
She seem'd a splendid angel, newly drest,
Save wings, for heaven:—Porphyro grew faint:
She knelt, so pure a thing, so free from mortal taint.

—John Keats, "The Eve of St. Agnes."

METHODS OF CLASSIFYING IMAGES

For purposes of analysis, images may be classified from seven different points of view:

I. Sense appeal
  A. Types
    1. Sight
      a) Color
      b) Form
    2. Sound

3. Touch
   a) Simple tactual
   b) Thermal
   c) Kinaesthetic
4. Taste
5. Smell

B. Complexity
1. Simple
2. Complex

C. Movement
1. Not moving
2. Moving

II. Methods of development
A. Cataloguing
B. Repetitive
C. Suggestive

III. Methods of presentation
A. Photographic
B. Synthetic
C. Dynamic

IV. Sources of imagery in experience

V. Use of imagery
A. Literal
B. Figurative

VI. Proportion of imagery to non-imagery

VII. Choice of imagery as determined by
A. Author's temperament and experience
B. Theme
C. Purpose

I. SENSE APPEAL

A. *Types.*—All our experience of the external world comes through the five senses—sight, hearing, touch, taste,

and smell. An impression may come through a single sense or through two or more working together to produce it.

An impression received through the sense of sight will be in terms of form and color and of movement or lack of movement. Images of form and color present innumerable combinations of lines and masses and proportions, and shades of the fundamental colors.

An impression received through the sense of hearing will be in terms of sound which, though it frequently combines with other senses, needs no further analysis in itself.

An impression through the sense of touch, on the other hand, may be of several distinct sorts. It may be merely tactual; it may give the sensation of heat or cold; it may give the feeling of pressure or muscular strain. For this reason images of touch are commonly classified as tactual, thermal, and kinaesthetic.

An impression through the sense of taste is probably as complex as it is difficult to reproduce in words; but it has not as yet been subjected to an analysis important for literary study.

What is true of taste is even more true of smell, which is the least understood of all the senses.

As there are enormous differences between individuals in their responses to these different types of sense appeal, the analysis of an author's imagery on this basis makes a definite beginning in the analysis of his style. Methods for making such a study will be suggested later.

B. *Complexity*.—A difference is to be observed between images that revive memory of one sense impression only—simple images; and those that awaken memory of

more than one occurring simultaneously—complex images. The following words seem to suggest simple images:

Mauve—color	visual
Spiral—form	visual
Buzz—auditory	
Soft—simple tactual	tactual
Cold—thermal	tactual
Squeeze—kinaesthetic	tactual
Sour—gustatory	
Pungent—olfactory	

The following words certainly awaken sense impressions of more than one kind, though individual readers would differ to some extent as to the elements of each combination:[1]

snowy	color—thermal
plumy	form—tactual
twinkling star	form—color
sunny	color—thermal
rusty nail	form—color—tactual
lilac	color—smell—form
starfish	form—tactual—color
chalk	color—tactual—form
butterfly	color—form
vinegar	taste—color—smell
mossy	color—tactual—thermal
whizzing	sound—kinaesthetic
mountain peak	form—color
rubber tube	form—color—tactual—smell

[1] This classification represents the responses of twelve people who agreed as to the primary appeal; in regard to the first subsidiary appeal, 11 of them agreed in 5 cases, 10 in 8 cases, 9 in 11 cases, and 7 in all. In regard to the other subsidiary appeals, the results were far more scattering, partly perhaps from uncertainty as to what was expected, but also, no doubt, because of differences in temperament.

At first, certainly, it is probably better to analyze complexity only to the point where relative certainty begins to pass into doubt. It is better to have too few appeals represented in the results than to include matter which has been "read into" the material through desire to find everything. Fortunately, with practice in observation and analysis, certainty of classification increases notably.[1]

C. *Movement.*—And finally, images perceived as moving should be distinguished from those which are not moving. Choice between the two produces marked stylistic differences.

Exercise

Classify into simple and complex the images in the following descriptions:

1. It was a large specimen of the breed, in colour rich dun, though disfigured at present by splotches of mud about his seamy sides. His horns were thick and tipped with brass; his two nostrils like the Thames Tunnel as seen in the perspective toys of yore. Between them, through the gristle of his nose, was a stout copper ring, welded on, and irremovable as Gurth's

[1]Some writers, in the search for suggestive terms, import into the realm of one of the senses terms which properly express appeals from another sense. This is done to stimulate the imagination by a more definite, because more startling, image than would be afforded by an image of the kind expected. Miss Edith Sitwell, for example, is responsible for "fruits with a tuneful smell," and for:

"The poems of Queen Marguerite of Navarre,
Narcissus-petalled, perfumed like a star."

This device is perhaps entirely different from occasional instances of persons who actually have mixed sense impressions, as definite color impressions from certain sounds.

All such vagaries should be noted and studied. Their contribution to the value of imagery in literature is at present unknown.

collar of brass. To the ring was attached an ash staff a yard long, which the bull with the motions of his head flung about like a flail.

2. The low light of the nearing evening caught his head and face when he emerged from the shadow of the wall, warming them to a complexion of flame-colour. Henchard watched him with his mouth firmly set, the squareness of his jaw and the verticality of his profile being unduly marked.

3. The door of the front room had been taken off its hinges to give more space, and that of the room Henchard sat in being ajar, he could see fractional parts of the dancers whenever their gyrations brought them near the doorway; chiefly in the shape of the skirts of dresses and streaming curls of hair; together with about three-fifths of the band in profile, including the restless shadow of a fiddler's elbow, and the tip of the bass-viol bow.—Thomas Hardy, *The Mayor of Casterbridge*.

4. Classify the images in Amy Lowell's "Patterns" or another of her short descriptive poems.

II. METHODS OF DEVELOPMENT

From the basic conception imagery may grow in at least three different ways:

1. A number of images (simple or complex) may be accumulated, one after another, to build up an impression of a larger whole. Thus the appearance of a candy stall at an English fair is presented in a series of images:

> The stalls were covered with everything invented by man; here a sweet stall,
>
> with thick, sticky lumps of white and green and red,
> glass bottles of bulls' eyes
> and peppermints,
> thick slabs of almond toffee
> and pink cocoanut icing,

boxes of round chocolate creams
and sticks of liquorice,
lumps of gingerbread,
with colored pictures stuck upon them,
saffron buns,
plum cakes in glass jars,
and chains of little sugary biscuits hanging on long red strings.

—Hugh Walpole, *Jeremy*.

Here we are given no less than twelve different images of details out of which to construct an imaginative picture of a scene. This method may be called the *cataloguing* method.

2. An image (simple or complex) may be repeated, each time in association with a different subsidiary image:

Fog everywhere. *Fog* up the river, where it flows among green aits and meadows; *fog* down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. *Fog* on the Essex marshes, *fog* on the Kentish heights. *Fog* creeping into the cabooses of collier-brigs; *fog* lying out on the yards, and hovering in the rigging of great ships; *fog* drooping on the gunwales of barges and small boats. *Fog* in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; *fog* in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; *fog* cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of *fog*, with *fog* all round them, as if they were up in a balloon, and hanging in the misty clouds.—Charles Dickens, *Bleak House*.

Here the principal image is, of course, that of fog, which is associated with no less than fourteen subsidiary images to

suggest different aspects of the fog. This method may be called the *repetitive* method.

3. A single image (simple or complex) may be used to suggest a large number commonly associated with it in experience:

> The air had the cold, sweet tang of peppermints in the throat.

By this single (but complex) image other aspects of a sharp winter day are inevitably called up. This method may be called the *suggestive* method.

III. METHODS OF PRESENTATION

In the presentation of images there are to be observed at least three methods:

1. An image may be presented "ready-made" as it were; that is, by a word or group of words so commonly associated in experience as to make a unitary impression:

> She has faded away like a rainbow (one word)—like a drop of dew in the sun (six words).

This method of presenting images may be called *photographic*.

2. An image may be synthesized before the reader's eyes, so that he builds it up, step by step, from groups of words freshly associated by the author for the purpose of constructing this particular image:

> [The hue of the hermit spider]
> was a deep dead-leaf yellow,
> with a black and grey pattern,
> borrowed from some wild cat;
> and so large was he that his great outspread
> hairy legs,

radiating from the flat disc of his body,
would have covered a man's open hand.
—W. H. Hudson, *Green Mansions*.

This image is built up in six steps, each synthesized out of words freshly associated for the special purpose of creating one aspect of the larger image which is constructed from them all.

This method of presentation may be called *synthetic*.

3. An image may be presented of a thing not as it actually exists but as in process of changing or even of becoming. The imagery does not remain as first presented, but is modified with the addition of each new element. Thus Moody wrote of the waves of the sea:

Glass-green avalanches
in their swerving
plunge and
sweep.

The image begins as one of form and color with a subsidiary kinaesthetic image, but in a moment it is made (1) to swerve, (2) to plunge, and (3) to sweep. The reader is required, not merely to build up an image out of its component parts, but to change the image as he builds. This method of presentation may be called *dynamic*.

The work of William Vaughn Moody, from which the line quoted is taken, is full of dynamic imagery.

The importance of analyzing literature with regard to the methods of developing and presenting images lies in the very unequal value of these methods stylistically.

Of least value are the cataloguing and repetitive methods if the images are merely photographic. A long catalogue of these tends to weary the attention; repetition, to

irritate it. One image after another is recognized, but before it can be constructed into a picture, it is supplanted by the next. The imaginative faculty is hampered by the number of details which must be fitted to its own memories of experience. Under the pressure of fatigue the images called up grow faint and blurred; and reading, instead of being the re-creation of life, becomes the mere following of words.

It should perhaps be added that, while these methods are the least effective in literature, they are the most certain to reach readers of limited experience and imaginative power. Out of the stream of images only a few have any appeal and the others are disregarded; with the aid of repetition varying associations are introduced, of which some few awaken memories. As these few, however, differ for each reader, the large number presented increases the chances of appeal. It is only for those to whom literature is an art that the presence of waste matter is dead and ugly.

Both the cataloguing and the repetitive methods, however, take on value when their images are presented synthetically or dynamically. If the reader is made, not merely to recall experience but to construct from it, out of details in themselves often unrelated, a new image, the creative imagination is kept active and alive, and reading is not the mere following of words but the re-creation of life.

In the Shakespeare poem given below, there is a catalogue of images associated with winter, two of them repeated in the last two lines of each stanza. These images are not photographic like those in the candy stall, but are

synthesized, one by one, as the lines are read. The result is a living picture:

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipped and ways be foul,
Then nightly sings the staring owl,
Tu-whit, tu-who! a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit, tu-who! a merry note,
While greasy Joan doth keel the pot.

—William Shakespeare, *Love's Labour's Lost.*

In the following, we have a short catalogue of images associated with the early morning, presented dynamically, in that the reader must imagine himself as going away from them and them as receding; and to give still more vitality to the imagery, all but one of the images that make up the catalogue are in themselves dynamic:

Leave the early bells at chime,
Leave the kindled hearth to blaze,
Leave the trellised panes where children linger
out the waking-time,
Leave the forms of sons and fathers trudging
through the misty ways,
Leave the sounds of mothers taking up their
sweet laborious days.

—William Vaughn Moody, "Road-Hymn for the Start."

As a rule, the cataloguing and repetitive methods, even when the images are presented synthetically or dynamically, lose their effect if developed at great length; and the single suggestive image may do more than a page. Note, for example, what is accomplished by the symbolic image —which represents to a working girl an offered pleasure— in the following:

A drop of sunlight fell into her hands and lay there, warm and quivering.

Exercise

In the following passages, classify the images as to methods of development and of presentation

1. Helen, her pigtails flapping on either shoulder, her nose red, as it always was early in the morning, appeared at the opposite end of the nursery.

2. Today was of a hard, glittering frost; the sun like a round, red lacquer tray, fell heavily, slowly through a faint pale sky that was not strong enough to sustain it.

3. He must have been a strange-looking animal at any time, being built quite square like a toy dog, with a great deal of hair, very short legs, and a thick, stubborn neck; his eyes were brown and now could be seen very clearly because the hair that usually covered them was plastered about his face by the snow. In normal days his eyes gleamed behind his hair like sunlight in a thick wood. He wore a little pointed beard that could only be considered an affection; in one word, if you imagine a ridiculously small sheep-dog with no legs, a French beard and a stump of a tail, you have him.

—Hugh Walpole, *Jeremy*.

4. That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.

In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire.
Consumed with that which it was nourish'd by.
This thou perceivest, which makes thy love more strong,
To love that well which thou must leave ere long.

—William Shakespeare, *Sonnet LXXIII.*

5. Now from the silk pavilions of the seas
The nymphs sing, gold and cold as orange-trees:
"Through gilded trellises
Of the heat, Dolores,
Inez, Manuccia,
Isabel, Lucia,
Mock Time that flies.
'Lovely bird, will you stay and sing,
Flirting your sheenèd wing,—
Peck with your beak, and cling
To our balconies?'
They flirt their fans, flaunting—
'O silence enchanting
As music!' then slanting
Their eyes
Like gilded or emerald grapes
They take mantillas or capes,
Hiding their simian shapes.
Sighs
Each lady, 'Our spadille
Is done.' . . . . 'Dance the quadrille
From Hell's towers to Seville,
Surprise
Their siesta,' Dolores
Said. Through gilded trellises
Of the heat, spangles
Pelt down through the tangles

Of bell-flowers; each dangles
Her castanets, shutters
Fall while the heat mutters,
With sounds like a mandoline
Or tinkled tambourine . . . .
Ladies, Time dies!"

And petals of the foam, like perfumed orange-blossom,
Pelt the nymphs in their bowers—cold as their bosom.

—Edith Sitwell, *The Sleeping Beauty*.

6. Very early morning. The sun was not yet risen, and the whole of Crescent Bay was hidden under a white sea-mist. The big bush-covered hills at the back were smothered. You could not see where they ended and the paddocks and bungalows began. The sandy road was gone and the paddocks and bungalows the other side of it; there were no white dunes covered with reddish grass beyond them; there was nothing to mark which was beach and where was the sea. A heavy dew had fallen. The grass was blue. Big drops hung on the bushes and just did not fall; the silvery fluffy toi-toi was limp on its long stalks, and all the marigolds and the pinks in the bungalow gardens were bowed to the earth with wetness. Drenched were the cold fuchsias, round pearls of dew lay on the flat nasturtium leaves. It looked as though the sea had beaten up softly in the darkness, as though one immense wave had come rippling, rippling—how far? Perhaps if you had waked up in the middle of the night you might have seen a big fish flicking in at the window and gone again.
—Katherine Mansfield, "At the Bay," in *The Garden Party*.

7. Over against the region where he went
Thunder has torn the curtains of the mist,
And out of moving darkness soars the cloud
Like as a shadowed ruby, but above
Like as an opal and a sardine stone
Sun-touched to the panting heart; and in the midst

Are shapes throned on the moving of the lights,
Who ride the wrathful lights, and are the lights.
Up through the driving fringes of the mist
Battle a living splendor and a gloom.

—William Vaughn Moody, "The Fire-Bringer."

IV. SOURCES OF IMAGERY IN EXPERIENCE

Imagery may be derived from any form of sense experience. In Masefield's poem "Cargoes," as the title suggests, the imagery is from seafaring life in its commercial aspect; and the imagery of each stanza is taken from material associated with a different age: the Ancient East, the New World of the sixteenth century, and modern Great Britain:

Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a salt-caked smoke stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road-rails, pig-lead,
Firewood, iron-ware, and cheap tin trays.

Each stanza begins with an image of the ship on her way and of her destination or background; then in a series of images, mainly complex, it describes her cargo. The images in the first stanza are all derived from the commerce of the Ancient East, in the second from that between

Europe and the New World when it was first discovered, and in the third, from that of the industrial civilization of today. In the vivid and startling contrasts lies the appeal of the poem.

The classification of an author's images according to their sources is important as showing both his own richness and variety of experience and his adaptation of his experience to his special purposes.

The following table of common phases of experience from which images may be drawn is merely suggestive:

A. The larger aspects of nature
   1. Sky (and all its phenomena)
   2. Land (all aspects, including landscape with human habitations)
   3. Water (bodies of water of all kinds and their phenomena)

B. The smaller aspects of nature
   1. Animal life
   2. Plant life
   3. Inorganic matter

C. Human life
   1. Individual (the body and its needs)
   2. Group life
      a) The family and home
      b) Occupational groups
         (1) Industries
         (2) Trades
         (3) Crafts
         (4) Professions
         (5) Other businesses
      c) Larger social groups
         (1) Schools, colleges, universities
         (2) Churches
         (3) Other organizations

d) Government
e) Art
  (1) Architecture
  (2) Sculpture
  (3) Painting
  (4) Minor arts
  (5) Music (subdivide)
  (6) Dancing
  (7) Literature
f) Science
  (1) Natural sciences (subdivide)
  (2) Social sciences (subdivide)

Exercise

Make classified lists of the sources of all the imagery in the passages quoted on pages 39–43 and 55. Keep the lists separate for each author, and note the different sources drawn upon by each and by all.

V. USE OF FIGURATIVE IMAGERY

By figurative imagery is meant, in this book, imagery extraneous to the subject, introduced for the purpose of (1) giving clarity and emphasis, (2) intensifying emotional appeal by added associations, and (3) enriching by added pictorial details.

1. *Added clarity and emphasis.*—When an image is associated with a figurative image which is more definite in itself and at the same time creates a slight shock of surprise at the association, the resultant is clarity and emphasis. The clarity comes from the greater exactness of the figurative image, and the emphasis is on the quality by virtue of which it was introduced:

Then the window was pricked with long needles of rain. . . . .—KATHERINE MANSFIELD, "The Little Governess," in *Bliss.*

Here the image belonging to the subject is of rain beating against the window of a moving train. By means of the figure, the image takes on the definite form and color of long needles and from the slight shock of surprise induced from the association of "pricking" with rain, becomes extremely vivid.

2. *Intensified emotional appeal by added associations.*—When a figurative image brings with it the memory of a sharply defined experience, whether pleasant or painful, the emotional quality of this experience is in some degree attached to the original image:

"If Fräulein would honour me by accepting these. . . . ." "What, for me?" But she drew back and raised her hands as though he were about to put a wild little kitten on her lap. —*Ibid.*

Here the gesture is given emotional intensity by the memory suggested of a "wild little kitten."

3. *Enrichment by added pictorial details.*—When a figurative image is presented as a picture including far more than is needed to clarify, or emphasize, or intensify emotionally, the unnecessary details, if harmonious in themselves, are felt to enrich the material of the subject:

Like some young cypress, tall, and dark, and straight,
Which in a queen's secluded garden throws
Its slight, dark shadow on the moonlit turf,
By midnight, to a bubbling fountain's sound—
So slender Sohrab seemed, so softly reared.

—MATTHEW ARNOLD, "Sohrab and Rustum."

Here the details of lines 3–4 are quite unnecessary in themselves but add great charm to the picture.

These are perhaps the principal uses of figurative imagery. Although commonly a figure may serve more than one of these uses, it is worth while to try to distinguish them where possible.

VI. CLASSIFICATION OF FIGURES

The figurative imagery commonly recognized today as sufficiently important to be studied may be classified into five groups.

1. Simile and metaphor
2. Metonymy and synecdoche
3. Personification
4. Allegory
5. Symbolism

1. *Simile and metaphor.*—Simile and metaphor are based upon a resemblance between the material in hand and the extraneous material introduced. In simile, this resemblance is stated by the use of *like*, *as*, *as if*, *as though*, and other words suggesting likeness:

His mind is like a two-edged sword.[1]

In metaphor, the resemblance is the basis for an assertion of identity between the things compared:

His mind is a two-edged sword.

Both simile and metaphor may be used in all the ways discussed above.[2]

[1] It is important to distinguish between simile and mere comparison, in which the two things compared belong to the same class, as: "In this respect, Lincoln was like Washington."

[2] A special form of the simile, in which a detailed picture introduced by *like* is followed by a brief application of the picture to the subject introduced by *so*, is called the Homeric simile because it is characteristic of the *Iliad* and the *Odyssey*. For an example, see the lines from "Sohrab and Rustum."

2. *Metonymy and synecdoche.*—Metonymy and synecdoche are introduced, not on the basis of resemblance, but of association. In metonymy, the extraneous material is actually found in experience associated with the material of the subject:

> "I am so deeply smitten thro' the helm
> That without help I cannot last till morn."

Here the helmet, instead of the head which it was intended to protect, is used to indicate to the reader the manner in which the speaker was hurt.

In synecdoche the extraneous material may be associated with the material in hand, as the part with the whole, or vice versa, or it may be related to it as genus to species, or vice versa, or as singular to plural, or vice versa:

> From the high cliff we counted twenty sail.

Here we have part for the whole.

> There were ten thousand horse in the battle.

Here we have singular for plural (and also by metonymy, *horse* for *horsemen*).

> The great man-eating cat rolled over dead.

Here we have genus for species.

Metonymy and synecdoche are commonly used to emphasize some special feature of the thing described. They are found to a much larger extent than we commonly realize in the words of our daily speech, used without special figurative purpose.

3. *Personification.*—Personification is the attribution to an abstraction of the characteristics and actions peculiar

to persons. It is common in the older literature, but not in the literature of today:

> Sport that wrinkled Care derides
> And Laughter holding both his sides.

4. *Allegory.*—Allegory is extended metaphor combined with personification. In the past it was often the framework on which a whole piece of literature was constructed, as in *Piers the Plowman*, Spenser's *Faerie Queene*, and Bunyan's *Pilgrim's Progress*. An interesting modern example is E. M. Forster's "The Other Side of the Hedge" in *The Celestial Omnibus* (of which the title story is also an allegory). But in modern literature allegory is rare.

5. *Symbolism.*—Symbolism, on the other hand, which is the use of a single image to suggest a large number of associated phenomena, is exceedingly common. A famous example of symbolism is Tennyson's:

> "Flower in the crannied wall,
> I pluck you out of the crannies,
> I hold you here, root and all, in my hand,
> Little flower—but if I could understand
> What you are, root and all, and all in all,
> I should know what God and man is."

Here the tiny wall plant is used as a symbol of the incomprehensible character of the Universe.

When symbolism is used in longer works, it is often suggested in the title and referred to at intervals in the work itself. Cf., for example, *The Hound of Heaven*, by Francis Thompson, *The Green Mirror*, by Hugh Walpole, and *The White Monkey*, by John Galsworthy.

VII. PROPORTION OF IMAGERY

The proportion of imagery in a piece of writing depends in part upon an author's temperament, in part upon his purpose in writing. While in general we expect to find a high proportion of imagery in poetry, some poetry of very high quality is almost bare of it. Compare, for example, the following poem with Shakespeare's winter poem (p. 39, above) in this respect:

Who is Silvia? what is she,
  That all our swains commend her?
Holy, fair, and wise is she;
  The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
  For beauty lives with kindness.
Love doth to her eyes repair
  To help him of his blindness,
And, being help'd, inhabits there.

Then to Silvia let us sing,
  That Silvia is excelling;
She excels each mortal thing
  Upon the dull earth dwelling:
To her let us garlands bring.

—WILLIAM SHAKESPEARE, *The Two Gentlemen of Verona.*

In the winter poem, the imagery is not far from 100 per cent of the whole;[1] in the Silvia poem, there is not one clear image—0 per cent.

It does not follow that the winter poem is the better, but only that the two poems get their effects by totally different means. The winter poem has very little of the rhythmic and melodic charm upon which, together with

[1] Only the repeated phrase, "a merry note," and the structural words being counted out.

use of words rich in emotional associations (*holy*, *fair*, *wise*, *heaven*, *grace*, *kind*, *kindness*, *beauty*), the Silvia poem depends for its effect.

However that may be, imagery is unevenly distributed through both prose and poetry, in accordance with the continually varying purposes of the authors. This variability is well illustrated in the following poem by Wordsworth:

A slumber did my spirit seal;
I had no human fears;
She seemed a thing that could not feel
The touch of earthly years.

No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

Here we have six lines without imagery, followed by two consisting of one vast vague image.[1] The first six lines suggest a spiritual relationship which in the last two is reduced to the elements of the universe. It would be hard to imagine a more magnificent tragic climax than is reached by the sudden intrusion of this gigantic physical image into a poem which has been dealing with spiritual life.

Although the proportion of imagery in prose is commonly much less than that in poetry, poetic prose is likely to be loaded or overloaded with it. Compare, in this respect, Ruskin's famous description of St. Mark's with a piece of matter-of-fact writing of the same length. In the polyphonic prose of Amy Lowell, the images are fully as crowded as in her verse.

[1] Neither *seal* nor *touch* can possibly in their context have been intended to give images; but in the last two lines every content word suggests a vague image to which vastness is given by "earth's diurnal course."

Exercise

1. To get some idea of the difference between different types of prose in this respect, examine for the number of images, passages of about the same length from Ruskin, Pater, Newman, Matthew Arnold, Lowes Dickinson, W. H. Hudson, or any other good modern stylists.

2. Compare with regard to the proportion of imagery short poems by A. E. Housman, Kipling, Stevenson, or other modern poets whom you suspect to be either rich in imagery or bare of it.

VIII. CHOICE OF IMAGERY

The same base may be represented by a bewildering variety of images drawn from widely different sources. What determines choice among these?

In general, there are three main determinants of choice which operate singly or together: (1) the author's temperament and experience, (2) his theme, and (3) his purpose.

1. Every author is limited by his own temperament. If he is tone deaf or color blind or not sensitive to tactual impressions, his imagery will reflect his limitations. It follows that from a scientific study of an unknown author's imagery, certain conclusions can be drawn as to his temperament.

Likewise, every author who is a serious artist limits his imagery for the most part to his own experience, or if he ventures outside it, the difference in the quality of the imagery can usually be detected. When, for example, we find Shakespeare's imagery rich in allusions to horses and dogs and when we find him putting language of the stable into the mouths of characters to whom it is most unsuitable, it is safe to infer that he did this unconsciously out of his

own experience. On the other hand, when we find Morgan Robertson, a sailor, observing here and there a slip in Kipling's imagery drawn from the sea and ships, it is safe to assume that Kipling's knowledge of the sea is that of the amateur. The imagination of genius can go far but it cannot altogether replace experience.

2. Often the theme determines in large part the imagery. In Stephen Crane's *The Red Badge of Courage*, the theme is expressed in the title, the "badge" being wounds; and the material is necessarily limited to images of war.

But the theme is not always so closely bound up with its material. In Conrad's *Lord Jim*, for example, the theme is moral rehabilitation after a failure due to mere unreadiness to meet a crisis. It is worked out in terms of sea life, for the purpose of showing a sailor's ideal of honor. By another author, it might have been presented in imagery of war; by another, in imagery of social life; by another, in imagery of rural life; and so on.

3. Again, purpose or point of view plays a large part in the choice of imagery. What De la Mare would present in terms of twilight and a lonely house in a wood, Edith Sitwell would present in terms of a kaleidoscope of color and a moving crowd. The elaborate symbolic imagery used by Walpole in *The Green Mirror* and *The Dark Forest*, for example, is totally different from the crowded details of real life in a particular place, such as is used by Arnold Bennett in his "Five Towns" stories. Compare the imagery of *The Ancient Mariner* with that of Conrad's *Youth;* yet both describe the voyage of a doomed ship. From this point of view imagery needs to be studied with special care.

Exercise

The theme of Masefield's "Cargoes" is the contrast between the splendors of ancient civilizations and the cheapness of our own. Make a list of the images used in each stanza. Then write after each image others that might have been used, and combine them in different ways to see the effect. Change the words describing the ships themselves, as well as those that tell of their cargoes; change the periods of civilization and the countries. Combine your results in different ways (with mental apologies to Mr. Masefield) in either prose or verse. At the end of this experiment you will realize how greatly the author's intention affects the choice of imagery.

HOW TO STUDY IMAGERY

For the study of a short poem or prose passage, mere observation of the points discussed in this chapter will suffice; but to reach conclusions as to any considerable body of work, special methods must be used. These should be developed separately for each of the following topics: (1) proportion and distribution, (2) sense appeal, (3) structure, (4) sources, and (5) choice and effect.

TO STUDY PROPORTION AND DISTRIBUTION OF IMAGERY

To get the proportion of imagery to the entire content, the most economical way is to buy a cheap edition of the work to be studied, so that the pages can be marked. Otherwise, it is necessary to copy the material, a process that involves great waste of time.

Underline with a continuous line all the words that are combined by a single act of attention to form one image. In doing this, your own actual experience must be the basis

of your classification, although, in the case of a careful writer, the presence or absence of commas may be a guide. In the following sentence, for example, the images are probably intended to be separated as they are numbered, punctuation being a guide:

. . . . Mrs. Kronen's little close toque made of delicately shaded velvet violets and lined with satin (1), her silky peacock blue straw shining with rich filmy tones (2), its mass of dull shot blue-green ribbon and the soft rose pink of its velvet roses (3).

In the following description of a drawing-room, on the other hand, we are evidently intended to get a succession of overlapping impressions:

The light was high (1); creamy bulbs (2), high up (3), and creamy color everywhere (4), cream and gold stripes (5), stripy chairs of every shape (6), some of them with twisted gilt legs (7). curious oval pictures in soft half-tones (8), women in hats (9), strange groups, all tilted forward like mirrors (10).

In the next passage, the method is mixed, some of the images being fused, as it were, and the others kept apart by punctuation:

. . . . Mrs. Corrie, sweeping swiftly about (1), pushing up great striped easy chairs towards the fire (2). Miriam stood in a dream, watching the little pale hands in the clear light (3), dead white fingers (4), rings (5), twinkling green and sea blue (6), and the thin cruel flash of tiny diamonds (7) . . . . harpy hands (8). . . . .[1]

When the images have been marked for a page, the simplest way to take the proportion is to count the images (disregarding the number of words in each) and the lines

[1] Dorothy Richardson, *Honeycomb*.

on the page or in the poem, and to express the result as a ratio. The ratio for the winter poem is 15:16; for the Silvia poem, 0:15; for the Wordsworth poem, 1:8.

The massing or the more or less even distribution of the images will be observed from the marking. It can be shown statistically by subdividing the material in giving the ratios. Thus, in the Wordsworth poem, if the ratio is given by stanzas, it is as follows:

Stanza 1 0:4
Stanza 2 1:4

In the same way, a page, a chapter, a book, may be subdivided as far as is necessary to show irregular distribution of the imagery.

To emphasize massing, lines may be drawn for a poem or a page of prose as follows:

When I am dead and over me bright April ----------
  Shakes out her rain-drenched hair, ——
Though you should lean above me broken-hearted, ----------
  I shall not care. ----

I shall have peace, as leafy trees are peaceful ----------
  When rain bends down the bough; ——
And I shall be more silent and cold-hearted ----------
  Than you are now. ----

—Sara Teasdale, "I Shall Not Care." 28 per cent imagery

Whirl up, sea— ——
Whirl your pointed pines. ———
Splash your great pines ———
On our rocks. ——
Hurl your green over us— ———
Cover us with your pools of fir. ———

—"H. D.", "Oread." 100 per cent imagery

The heavy black lines show merely the relative positions and the continuity of the images. All structural words binding together the parts of an image are included in the black lines.[1]

Exercise

In the following poem, take the proportion and distribution of the imagery, then make a graph to show its distribution:

Her chariot of a snail's fine shell,
Which for the colours did excel,
The fair Queen Mab becoming well,
  So lively was the limning;
The seat the soft wool of the bee,
The cover, gallantly to see,
The wing of a pied butterflee;
  I trow 'twas simple trimming.

The wheels composed of cricket's bones,
And daintily made for the nonce;
For fear of rattling on the stones
  With thistle-down they shod it;
For all her maidens much did fear
If Oberon had chanc'd to hear
That Mab his Queen should have been there,
  He would not have abode it.

—Michael Drayton, *Nymphidia.*

TO STUDY SENSE APPEAL

On library index cards, 3 by 5 inches, or on slips of the same size, copy the images marked in the book, one image on a card.

If the image is long and complicated, omit all structural words which are not necessary to express the meaning.

[1] Or the lines may be drawn in different colors, to indicate different sense appeals.

Use ellipses (. . . .) to show that such omissions have been made.

Underline in color the words of the image, according to the sense appeals involved. The following key need not be followed; but the key adopted should be placed on a separate card and kept with the others until there is no possible danger of using the wrong color:

Color.....Red
Form .....Dark blue
Auditory .....Yellow
Tactual ..... Purple
Kinaesthetic.....Green
Thermal.....Pale blue
Olfactory.....Orange
Gustatory.....Brown
Moving .....Black

With eight colored pencils, then, and a black pencil, it is easy to classify images according to their sense appeal and to divide them into moving and not moving.

In drawing the lines for a complex image, it is well to underline first for the immediate sense appeal, then for subsidiary appeals, and to draw the black line, when it is needed, below the others.

As each image is copied and marked, the title and page reference (abbreviated to its lowest terms) should be placed in the lower left-hand corner of the card; and the letter *F* (figurative) or *L* (literal), placed in the lower right-hand corner, will facilitate later classification.

In the top left-hand corner, write *C*, *R*, or *S*, for *cataloguing*, *repetitive*, or *suggestive;* and in the top right-

hand corner, *Ph*, *Sy*, or *Dy*, for *photographic*, *synthetic*, or *dynamic*.

By thus placing on a single card all the essential facts about an image, it can later be classified and reclassified without trouble.

In this classification of imagery according to sense appeal, the main difficulty will be in drawing the line in some cases between vague and specific images. This difficulty grows less with practice. An effective way of meeting it at first is to have also a packet of yellow cards[1] and to use these for all groups of words about which you have doubt as to whether or not they should be classed as images. As your skill increases, these groups will gradually distribute themselves, some being copied on white cards as real images, others being cast out as too vague to be included.

When the material has been assembled in this way, summaries should be made as follows:

1. *The ratio of simple images to complex.*—This can be found quickly by noting whether more than one colored line is used. The black for a moving image does not, of course, imply complexity.

2. *The proportion of appeals to each sense separately.*—This is found by making a frequency table under the eight heads. It is also well to keep simple and complex images

[1] And of blue, for negative images. Both suggested by Vernon Horn.

Negative images—i.e., images created by denial of the contrary—are perhaps sufficiently interesting to be treated separately. A good example of a negative image is:

> "To the island valley of Avilion;
> Where falls not hail, or rain, or any snow,
> Nor ever wind blows loudly; but it lies
> Deep-meadow'd," etc.

With "deep-meadow'd" begins an affirmative image.

apart in making the count. Each stroke stands for one, and every fifth stroke is crossed. In this way counting is by fives:

	Simple	*Complex*
Color	𝍸 ////	𝍸 𝍸 𝍸 //
Form, etc.	𝍸 /	𝍸 𝍸 ////

3. *The proportions of images appealing to more than one sense.*—Frequencies should be taken for (*a*) the number of combinations of two senses, of three senses, and so on; and (*b*) for the different combinations themselves, as form-color, form-color-sound, color-taste-smell, and so on.

4. *The proportions of moving images to non-moving.*—The black line drawn under all moving images gives this result by the simple process of counting.

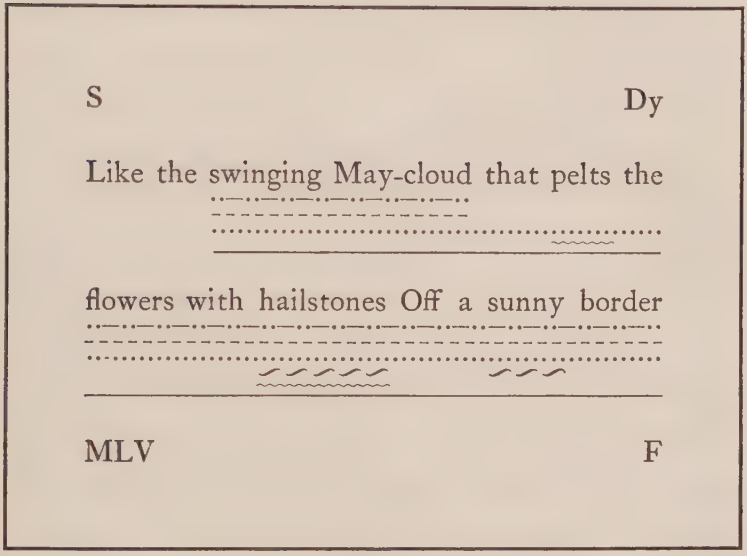
5. *The proportions of transferences of sense appeal.*—As this transference is often found in great poetry, it should be studied with special care. Frequencies should be taken for each group of senses involved in the process.

6. *The use of negative images.*—While these are comparatively rare, they should be carefully studied wherever they are found, with particular reference to the positive images with which they are associated. Summaries should be made as to the number of cases, the grouping and balance of positive and negative images, and the special effect of the negative if this can be seen.

Besides these six phases of sense appeal, there may be others, peculiar to certain types of material, which have not as yet been observed. To be continually alert for these is at once to intensify and clarify one's appreciation of imagery as a whole; and such increased sensitiveness is

of far more importance than the accumulation and interpretation of statistics, of which it is the result.

The following specimen card may facilitate beginning:



KEY

·—·—·—	form	S	suggestive
--------	color	Dy	dynamic
·····	kinaesthetic	MLV	Meredith's "Love in the Valley"
~~	thermal	F	figurative
~~	auditory		
————	moving		

Exercise

1. The following poems (which can be found in most of the collections of prose and poetry) make interesting short studies of imagery:

KEATS: Ode to a Nightingale; Ode on a Grecian Urn; To Autumn.

BROWNING: Childe Roland to the Dark Tower Came

COLERIDGE: The Rime of the Ancient Mariner

2. Other interesting poets to be studied in this way are:

The Imagists (Amy Lowell, Richard Aldington, "H. D.," J. G. Fletcher)
Edith Sitwell
Carl Sandburg

TO STUDY DEVELOPMENT AND PRESENTATION

Rearrange your cards so as to bring together all images marked *C*, *R*, and *S*; and take frequencies, both for the total use of each method, and for the number of images commonly used together to form a catalogue or a repetition.

Then rearrange the cards to group together those marked *Ph*, *Sy*, and *Dy*, and summarize these in the same way.

Finally, combine results and draw inferences as to characteristic methods and the degree to which each is used.

Exercise

1. Compare a page of imagery from Moody's "The Fire-Bringer" with a page from Goldsmith's "The Deserted Village."

2. Compare any long description by Walpole with one by Conrad and one by Dickens.

TO STUDY SOURCES

On the basis of the outline on pp. 44 f., above, or of one of your own, make guide cards. In the case of an elaborate study, it may be worth while to keep them in three boxes labeled *A*, *B*, and *C*, to separate the three main heads.

Distribute your image cards where they belong and study them in the groups thus formed. Make summaries

as to (*a*) the distribution of the source material; (*b*) its richness and variety; (*c*) special knowledge shown of particular sources; (*d*) light on the author shown by this study.

Exercise

Study imagery sources in Kipling's "The Ship That Found Herself," Morgan Robertson's "Fifty Fathoms Down," or any two sea stories you know.

TO STUDY FIGURATIVE IMAGERY

As the first step, take the ratio of literal and figurative images. This is quickly done if all the cards were marked *F* or *L* when the images were copied.

Assemble the cards marked *F* for study of figurative imagery. If allegory or symbolism has been used to any great extent, lay aside for special study cards that contain the images belonging to this.

Classify the other figures according to: (1) types (metaphor, simile, metonymy, synecdoche, personification); (2) uses (clarification and emphasis, intensification of emotions, pictorial enrichment).

Try to find out the dominant type and use, the subsidiary types and uses, and the extent to which each is present.

In summarizing, (1) note what, if any, characteristic peculiarity in connection with figures appears; and (2) draw inferences as to the stylistic value of the figurative, as distinct from the literal, imagery.

TO STUDY PURPOSE AND CHOICE

In the further study of an author's choice of imagery, part of the work has already been done. The limitations of his temperament have been shown in the study of sense

appeal. The nature of his experience has been shown by the study of source material. The control of imagery by theme does not seem to require special study. But the choice of imagery as determined by the author's purpose is the most delicate and difficult part of the whole analysis.

The following procedure is suggested:

1. Decide solely from reading (*a*) what the theme is and (*b*) whether there is any particular purpose evident in the handling of it, and if so, what.

2. Sort your imagery cards again, laying aside all those images which seem to be involved in the theme as theme.

3. Study the remaining cards and try to find out whether there is a body of images which either bear out the purpose you thought you found evident in reading, or which suggest another purpose, thus indicating that your impression was wrong. The number and recurrences of images of a certain type should lead to definite results.

Exercise

Study the figurative imagery in the following:

1. A flock of sheep that leisurely pass by,
One after one; the sound of rain, and bees
Murmuring; the fall of rivers, winds and seas;
Smooth fields, white sheets of water, and pure sky:
I have thought of all by turns, and yet do lie
Sleepless! and soon the small birds' melodies
Must hear, first uttered from my orchard trees;
And the first cuckoo's melancholy cry.
Even thus last night, and two nights more, I lay,
And could not win thee, Sleep! by any stealth:
So do not let me wear to-night away:
Without Thee what is all the morning's wealth?
Come, blessed barrier between day and day,
Dear mother of fresh thoughts and joyous health!

—William Wordsworth, "To Sleep."

2. Since there's no help, come, let us kiss and part!
Nay, I have done; you get no more of me!
And I am glad, yea, glad, with all my heart,
That thus so cleanly I myself can free.
Shake hands for ever! Cancel all our vows!
And when we meet at any time again,
Be it not seen in either of our brows,
That we one jot of former love retain!
Now at the last gasp of Love's latest breath,
When, his pulse failing, Passion speechless lies;
When Faith is kneeling by his bed of death,
And Innocence is closing up his eyes,—
Now, if thou wouldst, when all have given him over,
From death to life thou might'st him yet recover!

—Michael Drayton, *Sonnet LXI.*

3. Like as a ship, that through the ocean wide
By conduct of some star doth make her way,
Whenas a storm hath dimmed her trusty guide,
Out of her course doth wander far astray;
So I, whose star, that wont with her bright ray
Me to direct, with clouds is overcast,
Do wander now, in darkness and dismay,
Through hidden perils round about me placed;
Yet hope I well that, when this storm is past,
My Helice, the lodestar of my life,
Will shine again, and look on me at last,
With lovely light to clear my cloudy grief:
Till then I wander careful, comfortless,
In secret sorrow and sad pensiveness.

—Edmund Spenser, *Sonnet XXIV.*

4. Among the dark and brilliant leaves,
Where flowers seem tinsel firework-sheaves,

Blond barley-sugar children stare
Through shining apple-trees and there

A lady like a golden wind
Whose hair like apples tumbles kind,

And whose bright name, so I believe,
Is sometimes Venus, sometimes Eve,

Stands, her face furrowed like my own
With thoughts wherefrom strange seeds are sown,

Whence, long since, stars for bright flowers grew
Like periwinkles pink and blue,—

(Queer impulses of bestial kind,
Flesh indivisible from mind.)

I, painted like the wooden sun,
Must hand-in-hand with angels run—

The tinsel angels of the booth
That lead poor yokels to the truth

Through raucous jokes, till we can see
That narrow long Eternity
Is but the whip's lash o'er our eyes—
Spurring to new vitalities.

—Edith Sitwell, "The Ape Sees the Fat Woman."

5. The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.
—Carl Sandburg,
"Fog."

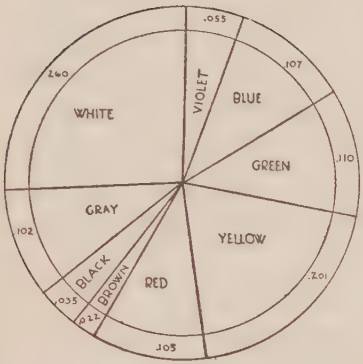
The yellow fog that rubs its back upon
the window-panes,
The yellow smoke that rubs its muzzle
on the window-panes,
Licked its tongue into the corners of
the evening,
Lingered upon the pools that stand in
drains,
Let fall upon its back the soot that falls
from chimneys,
Slipped by the terrace, made a sudden
leap,
And, seeing that it was a soft October
night,
Curled once about the house, and fell
asleep.
—T. S. Eliot, "The Love Song of
J. Alfred Prufrock."

CHART I

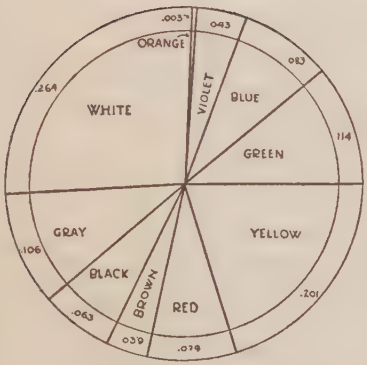
In Chart I is shown the actual proportions of colors mentioned in three bodies of work by William Sharp: A= the *Poems* published under his own name; B=*Pharais*, and C= *Poems and Dramas*, both published under the pseudonym Fiona Macleod.[1] How closely the three figures agree will be realized better after similar studies have been made for different authors. The point of special interest is that, although Sharp was trying to disguise his writing, B is much nearer to A than to C.

It is interesting to show the percentages of the different kinds and proportions of sense appeal, the different modes of development and presentation, and the actual color scheme of an author by such charts as these given herewith. The same method may be used for all.

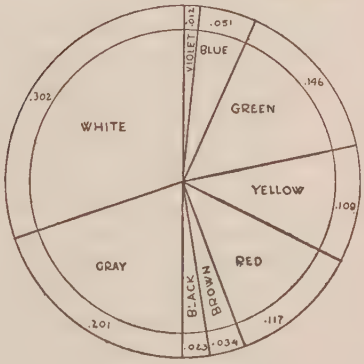
A



B



C



[1] Studied by Ruth H. Norris.

CONCLUSION

In the case of some writers, the study of imagery is the most important part of the analysis of style; in the case of others, it is negligible. If, upon a casual examination, the images appear to be few and commonplace, it is hardly necessary to make a statistical examination of them unless misleading statements have been made about this element in an author's style. If, on the other hand, they are at once seen to be abundant and fresh, detailed study of them should be made. But it is by no means necessary to study imagery always, or to study always all the possible aspects of imagery.

General Exercises in the Study of Imagery

Study in every possible way the imagery in the following pieces of literature and draw such conclusions as you can about the part played by the use of imagery in the authors' styles. Particularly suggestive will be the comparative studies of the treatment of the same material by two or three writers:

1. When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls all silver'd o'er with white;
When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd,
And summer's green all girded up in sheaves
Borne on the bier with white and bristly beard,
Then of thy beauty do I question make,
That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake
And die as fast as they see others grow;
And nothing 'gainst Time's scythe can make defence
Save breed, to brave him when he takes thee hence.

—William Shakespeare, *Sonnet XII.*

2 . . . . . And when he saw her come out of the cave, in the form of a dragon, so hideous and so horrible, he had so great dread that he fled back to the ship; and she followed him. And when she saw that he turned not back, she began to cry, as a thing that had great sorrow: and then she turned back into her cave; and at once the knight died.—*The Voyage of Sir John Mandeville.*

But for a while that unknown noise increased,
A rattling, that with strident roars did blend,
And whining moans; but suddenly it ceased,
A fearful thing stood at the cloister's end,
And eyed him for a while, then 'gan to wend
Adown the cloisters, and began again
That rattling, and the moan like fiends in pain.

And as it came on towards him, with its teeth
The body of a slain goat did it tear,
The blood whereof in its hot jaws did seethe,
And on its tongue he saw the smoking hair;
Then his heart sank, and standing trembling there,
Throughout his mind wild thoughts and fearful ran,
"Some fiend she was," he said, "the bane of man."

Yet he abode her still, although his blood
Curdled within him: the thing dropped the goat,
And creeping on, came close to where he stood,
And raised its head to him, and wrinkled throat,
Then he cried out and wildly at her smote,
Shutting his eyes, and turned and from the place
Ran swiftly, with a white and ghastly face.

But little things rough stones and tree-trunks seemed,
And if he fell, he rose and ran on still;
No more he felt his hurts than if he dreamed,
He made no stay for valley or steep hill,
Heedless he dashed through many a foaming rill,
Until he came unto the ship at last.
And with no word into the deep hold passed.

Meanwhile the dragon, seeing him clean gone,
Followed him not, but crying horribly,
Caught up within her jaws a block of stone
And ground it into powder, then turned she,
With cries that folk could hear far out at sea,
And reached the treasure set apart of old,
To brood above the hidden heaps of gold.

—William Morris, "The Lady of the Land."

3. E'en as he was speaking
There came from sea speeding
A very small boat gliding
Before the waves a-riding;
And women twain within it
Wondrously attired.
And they raised up Arthur anon,
And aboard rapidly bore him,
And adown softly they set him,
And forth went they sailing.

—Layamon, *The Brut.*

Than Syr Bedwere toke the kyng upon his backe, and so wente wyth hym to that water syde, and whan they were at the water syde, evyn fast by the banke hoved a lytyle barge wyth many fayr ladyes in hit, and emonge hem al was a quene, and al they had blacke hoodes, and al they wepte and shryked whan they sawe kyng Arthur. "Now put me in to the barge," sayd the kyng; and so he dyd softelye. And there receyved hym thre quenes wyth grete mornyng, and soo they sette hem doun, and in one of their lappes kyng Arthur layed hys heed, and than that quene sayd, "A, dere broder, why have ye taryed so longe from me? Alas! this wounde on your heed hath caught overmoche colde." And soo than they rowed from the londe, and Syr Bedwere behelde all tho ladyes goo from hym. Than Syr Bedwere cryed, "A, my lord Arthur, what shal become of me, now ye goo from me and leve me here allone emonge myn

enemyes?" "Comfort thy self," sayd the kyng, "and doo as wel as thou mayst, for in me is no truste for to truste in. For I wyl in to the vale of Avylyon, to hele me of my grevous wounde. And yf thou here never more of me, praye for my soule." But ever the quenes and ladyes wepte and shryched, that hit was pyte to here. And assone as Syr Bedwere had loste the syght of the baarge, he wepte and waylled, and so took the foreste; and so he wente al that nyght, and in the mornyng he was ware betwyxte two holtes hore of a chapel and an ermytage.—Sir Thomas Malory, *Le Morte Darthur.*

Then saw they how there hove a dusky barge,
Dark as a funeral scarf from stem to stern,
Beneath them; and descending they were ware
That all the decks were dense with stately forms
Black-stoled, black-hooded, like a dream—by these
Three Queens with crowns of gold—and from them rose
A cry that shiver'd to the tingling stars,
And, as it were one voice, an agony
Of lamentation, like a wind, that shrills
All night in a waste land, where no one comes,
Or hath come, since the making of the world.
Then murmur'd Arthur, "Place me in the barge,"
And to the barge they came. There those three Queens
Put forth their hands, and took the King, and wept.
But she, that rose the tallest of them all
And fairest, laid his head upon her lap,
And loosed the shatter'd casque, and chafed his hands,
And call'd him by his name, complaining loud,
And dropping bitter tears against his brow
Striped with dark blood: for all his face was white
And colourless, and like the wither'd moon
Smote by the fresh beam of the springing east;
And all his greaves and cuisses dash'd with drops
Of onset; and the light and lustrous curls—
That made his forehead like a rising sun
High from the dais-throne—were parch'd with dust;
Or, clotted into points and hanging loose,

Mix'd with the knightly growth that fringed his lips.
So like a shatter'd column lay the King;
Not like that Arthur who, with lance in rest,
From spur to plume a star of tournament,
Shot thro' the lists at Camelot, and charged
Before the eyes of ladies and of kings.

. . . . . .

"But now farewell. I am going a long way
With these thou seest—if indeed I go—
(For all my mind is clouded with a doubt)
To the island-valley of Avilion;
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea,
Where I will heal me of my grevious wound."

So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs. Long stood Sir Bedivere
Revolving many memories, till the hull
Look'd one black dot against the verge of dawn,
And on the mere the wailing died away.

—Alfred, Lord Tennyson, *Morte D'Arthur.*

CHAPTER III

WORDS

As words are the only symbols by which literature is conveyed from one mind to another, the study of them is an important part of the analysis of style. Authors vary, not merely in the extent of their vocabularies, but in the proportions of words of different lengths and types that they use, and even more in the choice and combinations of words for their associational values. To find out as definitely as possible how these variations affect style is the problem presented in this chapter. The most important aspects of word study that suggest themselves are:

I. Word proportion
   A. Content words to structural words
   B. Image-bearing to non-image-bearing words
   C. Proportions in which the several parts of speech are used
II. Word length
   A. Proportions of different syllabic lengths
   B. Successions of different syllabic lengths
III. Extent of vocabulary
IV. Associational values of words
V. Phrasing

Each of these phases of the problem calls for special methods; but if carefully worked out makes a distinct contribution toward an understanding of the style under observation.

I. WORD PROPORTIONS

For initial classification words may be divided on several principles. All words either convey ideas (*content* words) or show relationships (*structural* words). All words that convey ideas may be subdivided into those that give images and those that do not. And again, all words may be classified according to the particular function that they have in the formation of sentences, that is, as parts of speech.

A. Content and Structural Words

According to the usual grammatical classification, content and structural words are as follows:

Content words:

1. Nouns
2. Verbs, except copulative and auxiliary (*be*, *have*, *shall*, *will*, etc.)
3. Descriptive adjectives
4. Descriptive adverbs

Structural words:

1. Pronouns
2. Copulative and auxiliary verbs
3. Limiting adjectives (relative, demonstrative, interrogative, and some indefinite adjectives), articles
4. Limiting and conjunctive adverbs (adverbs of degree, of indefinite time and place, relative and conjunctive adverbs)
5. Prepositions
6. Conjunctions
7. Interjections[1]

[1] These are hard to classify. Although they do not have thought content, they are not, strictly speaking, structural, except in that they give an exclamatory turn to the sentence. But, in any case, they are too little used by good writers to need separate attention.

The simplest test, perhaps, of structural words is whether or not they can be exactly replaced. The greater part of words purely structural in function are indispensable. There are, for example, no alternatives for personal, relative, demonstrative, and interrogative pronouns, and for many of the indefinite pronouns and pronominal adjectives; for the copula and auxiliary verbs; for many of the limiting and conjunctive adverbs; for many prepositions and conjunctions. On the other hand there are some words purely structural in function which are not without alternatives. Examples are:

almost = nearly
quite = altogether
although = though

Because of the existence of these and other pairs, it has been thought best not to limit the structural words to those without alternative, but to include also all such words as are commonly used for structural purposes only. The list given below furnishes a standard by which greater uniformity of results can be obtained. It contains the 213 words which (together with their synonyms and the numerals) seem to be commonest and most essential to the construction of the sentence:[1]

a	208	again	151	already	73
about	172	against	114	also	119
above	101	all	203	although	68
across	84	almost	90	always	94
after	158	along	99	am	91

[1] The list has been compiled from E. L. Thorndike's *The Teacher's Word Book* (1921), which contains the 10,000 words of most frequent occurrence, derived from a count of about 4,565,000 words. The number following each word gives the relative frequency of its occurrence.

among..... 106
an..... 181
and..... 210
another..... 116
any..... 158
anybody..... 21
anyhow..... 9
anyone..... 20
anything..... 58
anyway..... 14
anywhere..... 15
are..... 183
around..... 95
as..... 204
at..... 203
away..... 125
be..... 206
because..... 108
been..... 159
before..... 159
being..... 91
beside..... 58
besides..... 13
better..... 105
between..... 119
beyond..... 29
both..... 115
but..... 196
by..... 191
can..... 163
cannot..... 70
could..... 123
did..... 140
do..... 180
does..... 101
done..... 98
down..... 144
during..... 96
each..... 142
either..... 70
else..... 60
elsewhere..... 17
even..... 117
ever..... 117
evermore..... 11
every..... 151
everybody..... 33
everyday..... 7
everyone..... 19
everything..... 61
everywhere..... 27
except..... 68
few..... 99
for..... 201
from..... 195
further..... 42
get..... 136
got..... 82
had..... 172
has..... 146
have..... 194
he..... 68
hence..... 37
her..... 161
here..... 155
herself..... 55
him..... 175
himself..... 83
his..... 194
how..... 171
however..... 75
I..... 138
if..... 178
in..... 211
indeed..... 65
inside..... 48
into..... 163
is..... 187
it..... 199
least..... 59
less..... 84
let..... 132
little..... 172
many..... 153
may..... 149
me..... 157
might..... 107
mine..... 77
more..... 167
moreover..... 22
most..... 125
much..... 157
must..... 115
my..... 152
myself..... 57
neither..... 57
never..... 111
next..... 97
no..... 181

nobody..... 34
none..... 58
nor..... 73
not..... 203
nothing..... 100
now..... 174
nowhere..... 9
of..... 205
off..... 105
on..... 200
once..... 111
one..... 199
oneself..... 4
only..... 156
or..... 181
other..... 168
ought..... 49
our..... 172
ours..... 23
ourself..... 20
ourselves..... 26
out..... 193
outside..... 50
over..... 168
own..... 117
perhaps..... 62
rather..... 59
same..... 129
self..... 51
selves..... 4
several..... 81
shall..... 116
she..... 97
should..... 130
since..... 108
so..... 188
some..... 181
somebody..... 25
somehow..... 6
someone..... 21
something..... 86
sometime..... 83
somewhat..... 33
somewhere..... 19
such..... 157
than..... 157
that..... 209
the..... 208
their..... 177
them..... 181
themselves..... 58
then..... 173
there..... 194
these..... 142
they..... 194
this..... 191
those..... 107
though..... 90
through..... 149
thus..... 71
till..... 78
to..... 208
toward(s)..... 75
under..... 126
unless..... 44
until..... 108
up..... 186
upon..... 132
upside..... 5
us..... 134
very..... 161
was..... 188
we..... 170
well..... 160
were..... 180
what..... 188
whatever..... 39
whatsoever..... 19
when..... 193
whenever..... 33
where..... 166
which..... 181
whichever..... 5
while..... 138
who..... 184
whoever..... 16
whom..... 74
whose..... 72
why..... 143
will..... 166
with..... 208
within..... 67
without..... 107
would..... 166
yes..... 75
yet..... 96
you..... 188
your..... 159
yours..... 22
yourself..... 49

In a passage of one hundred words count the total number of occurrences of all words found in the list, and of all similar words of purely structural function. This total will be the percentage of structural words in the passage, and will give automatically the percentage of content words.

If the same test is made for ten passages of one hundred successive words, in different parts of a book or different books, the result will furnish some basis for an opinion as to the general ratio of structural to content words in the book or the author. But for definitive results, naturally, the count must be much larger.

The extreme range of variation among writers in this respect is entirely unknown. Until many such studies have been made, it is impossible to say what constitutes a high and what a low proportion of structural words. Some idea of the possibilities of variation may be gained by comparing the following passage from Bunyan's *Pilgrim's Progress* with a revision of it made for the express purpose of reducing the percentage of structural words. Bunyan contains 60 per cent, and the rewritten passage, only about 40 per cent. Probably the percentage could have been still further reduced without much trouble:

And with that he threw *a* flaming dart *at his* breast; *but* Christian *had a* shield *in his* hand, *with which he* caught *it, and so* prevented *the* danger *of that.*

Then did Christian draw; *for he* saw *it was* time *to* bestir *him: and* Apollyon *as* fast made *at him*, throwing darts *as* thick *as* hail; *by the which, notwithstanding all that* Christian *could* do *to* avoid *it*, Apollyon wounded *him in his* head, *his* hand, *and his* foot.

This made Christian give *a little* back; Apollyon, *therefore*,

followed *his* work amain, *and* Christian *again* took courage, *and* resisted *as* manfully *as he could. This* sore combat lasted *for above half a* day, *even till* Christian *was almost quite* spent; *for you must* know, *that* Christian, *by reason of his* wounds, *must* needs grow weaker *and* weaker.

He threw *a* flaming dart *which* Christian caught *with his* shield *and* avoided *this* danger. Christian drew, *and* rushed *on him*. Apollyon threw darts *as* thick *as* hail *until* Christian, fighting hard, *was* wounded *in his* head, *his* hand, *his* foot, *and* withdrew *somewhat*. Apollyon followed *his* work amain *and* Christian, taking courage, resisted manfully. *This* sore combat lasted *many* hours *until* Christian, *almost* spent *by his* wounds, grew weaker *and* weaker.

It is important to note, not merely that the number of structural words can be greatly reduced, but also by what different means. In the rewriting of the Bunyan passage (which is, of course, made commonplace in the process), the reductions seem to be of four types:

1. Subordination by means of participles instead of clauses (4 times)
2. The omission of introductory transition words (3 times)
3. The substitution of simple prepositions, conjunctions, and adverbs, for compound ones (5 times)
4. The use of words for phrases (17 times)

Pending exact information as to the usual proportions of the two types of words, you can carry observation of content and structural words beyond the study of mere proportion by taking the ratios of words of different functions under some such heads as the following:

1. Whether conjunctions are used more than is necessary, or omitted where they would commonly be used

2. Whether structural elements, such as prepositions and conjunctions, are reduced to their lowest terms or are expanded into such compounds as: *for the sake of, in order to, as a result of, by the side of, in consequence of, to the end that;* and so on
3. Whether words of reference are inserted wherever they could possibly be used, or whether they are omitted and left to the reader to supply
4. Whether there is extensive qualification of degree of modification by such adverbs as *very, more, less*
5. What other structural peculiarity has resulted in either increasing or diminishing the number of structural words in the sentence

Exercise

Take the ratio of structural words to content in ten passages of one hundred consecutive words each for two authors, and sum up the results of your count for each hundred. Then draw a curve in red for the one author and a curve in blue for the other, on the same sheet, to show the range of variation of each author and how the two authors differ.

The most accurate way to make the count is by the frequency method suggested on page 60.

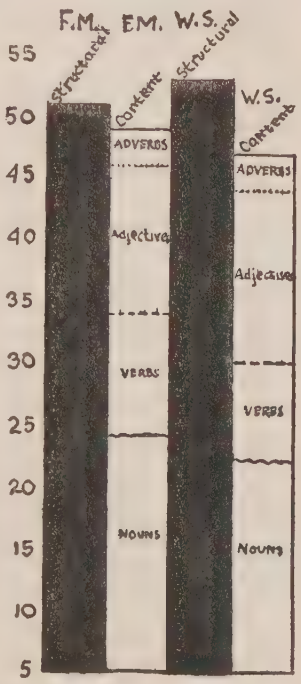
The following authors are suggested: Pater and Carlyle, Lamb and Macaulay, Thackeray and Dickens (excluding dialogue), Dreiser and Galsworthy (excluding dialogue).

An interesting way of showing variations in the use of structural and content words, and also of the different parts of speech in the work of one author or several au-

thors, is given in Chart II. Here again William Sharp's resemblance to his other self,[1] Fiona Macleod, is used as an illustration.

To get range of variation, blocks of this sort may be made for each hundred; and both content and structural words may be shown by subdivision of one block, instead of using two.

CHART II



B. Image-Bearing Words

In the study of imagery, the ratio of the number of images to the number of lines was taken, but no count was made of the proportion of the text constructed out of image-bearing words.

For the study of these, however, no new methods are involved. After the structural words have been separated from the content words, the content words can easily be divided into two groups: those that suggest images and those that do not. The ratio of these to each other and of each to the whole number of words may then be found for the passage under observation.

The material can then be laid aside for further study under word associations.

[1] A thousand words of each studied by Ruth H. Norris.

Exercise

Find the ratio of image-bearing words to the total number of words in Shakespeare's *Venus and Adonis* and Marlowe's *Hero and Leander*, counting, by hundreds, the first five hundred words (or one thousand, if you have time) of each. Sum up your statistics and draw two curves or blocks of different colors to show them graphically.

C. The Different Parts of Speech

In studying parts of speech, remember two facts. One is that most words can be used as more than one part of speech—many, indeed, as three or four of the parts of speech—and that consequently no hard-and-fast classification is possible. The other is that all words which are used in the phrases and subordinate clauses so essential in writing have more than one function in the sentence—their function as words in the phrase or clause and their function in the sentence as members of the phrase or clause. Thus, in the sentence, "That dark tree with the small white berries is a yew," the word *berries* is a noun within the phrase and is also part of the phrasal adjective modifier, *with the small white berries*.

The variability of word function gives no special difficulty because each word must be classified entirely according to its use in the context in which it is found; but the right way to deal with words within phrases and subordinate clauses requires careful consideration.

The problem, indeed, touches upon, and is in danger of overlapping, two other problems: the general proportion of content words to structural (which has been discussed)

and the general proportion of different types of sentence structure, necessarily including proportions of clauses and phrases, which will be discussed in chapter iv. Exactly what can be accomplished by the study of word function which is not covered by these other studies?

As far as structural words are concerned, the only thing to do at this stage is to take the proportion of them as a class to the proportion of content words; but with the content words, it is important to distinguish between the different parts of speech as such, because of the widely different stylistic effects produced by the abnormal use of each.

All content words resolve themselves into two types: essentials (nouns and verbs) and modifiers (adjectives and adverbs). Stylistically, it is important to note the proportions in which these are used. The different phases of this problem may perhaps be summed up as follows:

1. Proportion of nouns to verbs
2. Proportion of verbs of action to the total number of verbs
3. Proportion of adjectives (including participles) to adverbs
4. Proportion of adjectives modifying directly to those modifying indirectly; that is, by the use of the copula or a copulative verb
5. Proportion of gerunds to other nouns and of participles to other adjectives

In taking these proportions, words in phrases and subordinate clauses should be treated exactly like words in simple sentences and principal clauses.

The results to be expected from this process are some rough classifications of styles into the following:

1. *Ornate*—rich in modifiers (adjectival or adverbial)
2. *Bare*—having little modification
3. *Static*—with the copula and complement more dominant than the verb of action
4. *Dynamic*—with the verb of action dominant
5. *Developed*—with a high proportion of connectives
6. *Suggestive*—with connectives reduced to a minimum

Closer study of word relationship will be outlined in chapter iv.

II. WORD LENGTH

A. Proportions

It is certain that the proportion and arrangement of words of different lengths are an important phase of style, quite apart from the rhythmic effects which they produce. Monosyllables tend to give force and curtness; polysyllables, to give weight and emphasis of another kind. Compare, for example, "the many seas redden" with "the multitudinous seas incarnadine." What is the difference? In the first, the mind jumps at once to the word *redden* and tries to picture the color change; in the second, it is held, rocking, as it were, on the two long words so strangely combined with *seas* to convey a sense of mystery and terror hardly if at all associated with the color *red*.

In general, we know little of the effects of the varying combinations of words of different lengths, as they are found in literature; but we may proceed by a very simple device to study them.

Choose a passage of considerable length (at least five hundred words), without dialogue.

Use charting paper divided into large and small squares.

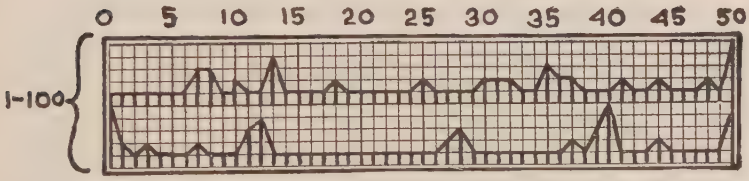
Divide the passage chosen into lengths of one hundred words each. This is to get percentages automatically.

Taking the paper the long way, set down the first one hundred words by drawing vertical lines upward from the bases of the first row of large squares. Draw the length of one small square for one-syllabled words, the length of two small squares for two-syllabled words, the length of three small squares for three-syllabled words, and so on. For the rare words of more than five syllables turn the line back upon itself diagonally for one or two squares, thus: ⅂

In the same way draw the second, third, fourth, and fifth hundred words, in the order in which they stand, keeping each hundred on a line by itself.

Make Chart III as follows:

CHART III*



Syllabic Lengths	Percentages
1	72
2	16
3	6
4	2
5	4

*To avoid too great reduction in size, only fifty words, instead of a hundred, are placed in one line in the chart, and the summaries are placed below.

After a little practice, it will be found possible to chart one thousand words in a surprisingly short time; and it will be found convenient to have one thousand words on the same sheet.

When the words have been drawn, their relationships can be emphasized by connecting the ends of the lines in red ink (see Chart III). In this way, both long ranges of words of the same length and the groupings of words into marked "peaks" of different lengths will appear at once.[1]

The next step is to make statistical summaries. These can well be placed at the right of the page. They will show the percentage of words of each length separately for each hundred words of the thousand. The ranges of variation for the thousand can then be taken.

The range of variation in the use of monosyllables from hundred to hundred may be shown graphically as in Chart IV.[2]

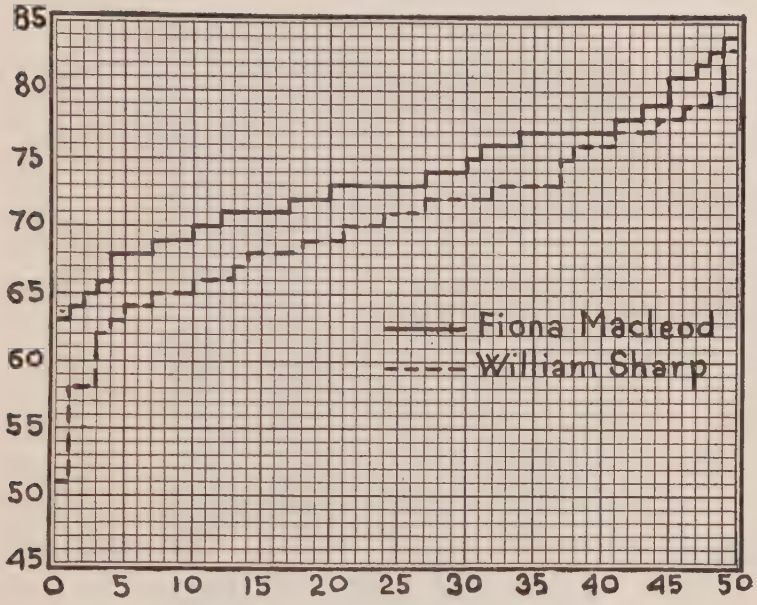
[1] The following suggestions were made after the book went to press:

By making a color key and drawing lines to connect all the members of a succession of words of the same length, the counting can be made more accurate. The colored lines may be drawn across the tops of the perpendiculars (Dorothy Metz), or, if the perpendiculars are in ink, through them so as to make striped bands of color (R. B. Thomas).

Another method to secure increased accuracy is to make the perpendiculars zigzag from square to square (E. M. Rowe).

[2] This chart is derived from a study of 5,000 words taken from passages written by Sharp under his own name and 5,000 under the name Fiona Macleod, studied by Ruth H. Norris. Nothwithstanding Sharp's effort to disguise his style, the resemblance is striking. Only in four hundreds does the one vocabulary fall below the lowest point of the other, and their highest points differ by only 1 per cent. In more than half of the hundreds (27 out of 50) for Sharp, the percentage of monosyllables is 68–76; and in more than half for Macleod (29 out of 50), it is 71–77.

CHART IV

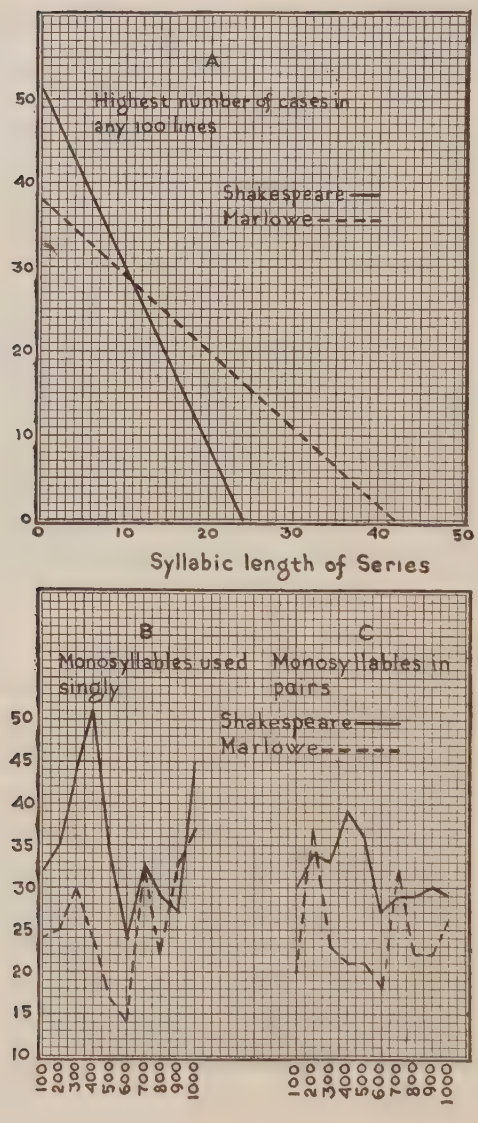


B. Successions

The next step is to study the grouping of word lengths. Frequencies may be taken to show the numbers of times that words of the same length occur in succession. In this respect there are wide differences between authors.[1] It is obvious that the problem of grouping words of varying lengths is complicated by variations of accent within the words, and consequently belongs to the study of rhythm; but on the other hand, experiment has suggested sufficient differences between the habits of authors and sufficient uniformity in the practice of a single author to invite

[1] Robert Frost, for example, has one unbroken series of monosyllables extending to fifty-nine words.

CHART V


A
Highest number of cases in any 100 lines
Shakespeare
Marlowe
50
40
30
20
10
0
0
10
20
30
40
50
Syllabic length of Series
B
Monosyllables used singly
C
Monosyllables in pairs
Shakespeare
Marlowe
50
45
40
35
30
25
20
15
10
100
200
300
400
500
600
700
800
900
1000

further study of mere succession of lengths in itself. The fact that these uniformities and differences are never the product of conscious effort may make the results of such study important as tests of style.

The differences between two authors in regard to their use of series of monosyllables are suggested by figures *A*, *B*, and *C* in Chart V, p. 88. In *A* and *B* the varying frequency of the use of a single monosyllable and of a pair of monosyllables in the first 1,000 lines of Shakespeare's *Richard II* and of Marlowe's *Edward II*[1] is shown by the curves; in *A*, the highest frequency for the single monosyllable and the greatest length for an unbroken series of monosyllables are shown for the same two passages.

To gain any adequate idea of an author's practice in regard to variety, grouping, and proportions in word length, at least ten thousand words should be graphed and summarized in this way.

Exercise

Compare, in regard to word length and successions, one thousand words each from two authors whose work may be compared for marked resemblances or differences: Addison and Steele; Shakespeare and Marlowe.

III. EXTENT OF VOCABULARY

Knowledge of the total number of words used by an author would be of little value in the analysis of style. What is important is to find out his command of vocabulary. This study can be made by accumulating facts about several definite classes of material:

[1] As worked out by Inez Perley.

1. Rare words
2. Words used in rare senses
3. Coined words
4. Words used in a unique sense
5. Words borrowed from foreign languages
6. Slang and other words not before used in literature
7. Dialect words and forms

For this study the most useful tool is the *New English Dictionary*.[1] Where this is not accessible, the *New International Webster* may be used.

Choose blocks of a thousand words[2] in different parts of the material to be studied and make frequency lists of words that might be classified under the seven heads given above and any other heads that suggest themselves. The foreign words will, as a rule, be italicized; the other unusual words must be found by careful scrutiny, with immediate reference to the dictionary in all cases of doubt.

If this process is carried out for several passages of one thousand words each, taken from different parts of a book or different books by the same author, the results may readily be summed up in terms of percentages.

In the case of words borrowed from foreign languages, only those should be counted which are not listed in the dictionary as adopted into English. They will not usually be found to a measurable extent except in books trying to present local color in foreign countries.[3]

[1] J. A. H. Murray, Henry Bradley, and W. A. Craigie, *A New English Dictionary* (Oxford, 1888——).

[2] It is not necessary to count the words singly. Count on several pages, to find the average number of words to the page; then count by pages.

[3] The study of the linguistic origin of different types of words, although extremely interesting in itself, does not belong to the analysis of style, for the

Exercise

Study 2,000 words of vocabulary in one of the following pairs of authors:

1. Kipling's *Kim* and E. M. Forster's *A Passage to India*
2. The Italian parts of D. H. Lawrence's *A Lost Girl* and E. M. Forster's *Where Angels Fear to Tread*
3. C. M. Doughty's *Arabia Deserta* and Sir Richard Burton's *Pilgrimage to Al-Madinah and Mecca*
4. Carl Sandburg and Vachel Lindsay

IV. ASSOCIATIONAL VALUES OF WORDS

As structural words remain constant in their values, and variety in their use is obtained only by repeating them unnecessarily or by omitting them where possible, they contribute nothing to the study of experiential range in vocabulary. Image-bearing and non-image-bearing words contribute in very different ways.

Composite images are constructed out of single images, and single images are built up out of image-bearing words derived from different aspects of experience, each of which brings its own trains of associations.

Note, for example, the associations based upon memories of experience in the following image-bearing words: *Buzz-saw*, *sandpaper*, *curdled*, *pansy*, *chimes*, *knife-edge*,

---

general reason that in regard to many of these words an author has little or no choice. For his structural words he has to draw almost entirely upon Anglo-Saxon; for words concerning government, education, and many other subjects, upon Latin; for words concerning ecclesiastical matters, upon Latin and Greek; for other large groups of words, upon French; for limited groups of words, upon Hebrew, Arabic, Scandinavian, Dutch, Italian, Spanish, and so on. Wherever such words are required to express the subject matter, their presence is not an affair of style.

crystal, *plush*, *soapsuds*, *balsam*, *geranium*, *varnish*, *salt*, *parrot*, *sapphire*, *linen*, *jelly*, *slime*, *marble*, *snow*.

Most words which represent generalizations or abstractions have no emotional value, but some are used also in senses in which an emotional element is present, and many familiar general and abstract terms which represent multitudes of experiences have their meaning heavily charged with emotional suggestiveness. Note, for example, the different emotional force of such words as the following: *love*, *mother*, *child*, *sorrow*, *death*, *pain*, *comfort*, *morning*, *glory*, *war*, *play*, *work*, *food*, *luxury*, *poverty*, *faith*, *charity*, *sin*, *hope*.

Take the word *yesterday*. Among the innumerable trains of association which may come when it is read or heard are:

Yesterday
- My mother was still alive.
- I lost the chance of a lifetime.
- I became a cripple for life.
- The woman I loved married another.
- The doctor told me I had a fatal disease.
- I got what I have been working for all my life.
- I found it was not worth getting.

To illustrate the effect of associations, suppose we list a number of words all conveying images of the color green. The word *green* alone may convey a vague image of the shade of green with which we are most familiar (grass?). If we write *pale-green* or *dark-green*, the image changes in color; but in most cases there would probably be no particular associations. As soon, however, as we begin to name green things, the words that express the ideas of them carry other qualities than greenness, thus: *moss-green*, *emerald-*

green, sea-green, beryl-green, peacock-green, grass-green, jade-green, pine-green, bottle-green, olive-green, lichen-green, apple-green, bronze-green, verdigris, pea-green.

Take the sentence, "Mélisande's pale little face rose like a lily from the sheath of her narrow green gown." Try to substitute for *green* the various shades of green named above and any others you think of, and see how many cannot be used because of the associations they bring with them.

Again, take the following stanza from Mr. Ralph Hodgson's "Eve" and try to substitute for the word *cobra*, in the second line, any of the following words or any other word for *serpent* that you know: *boa, python, serpent, ophidian, snake, rattler, moccasin, copperhead:*

> Mute as a mouse in a
> Corner the cobra lay
> Curled round a bough of the
> Cinnamon tall.

Every word, as soon as it comes into experience, begins to accumulate associations derived from the experience which it helps to express. When it has grown familiar, it may (*a*) awaken an image or an idea, (*b*) stir emotion, or (*c*) do both. Twenty-five years ago the thing that we now call an aeroplane was called a flying machine; and the only associations of the words were of futile attempts to do something which seemed impossible. But the word *aeroplane* now evokes a definite image to all persons who have seen one, and emotions in all who have had close experience of aeroplanes.

Word associations, then, are built up out of experience,

and experience of two kinds: our gradually developed experience of the physical world about us and our deepening knowledge of the world within us—our own personality with all its emotions and thoughts. It is an interesting process to study in a chosen passage the varying uses of these two kinds of associations, which may be called, respectively, *physical* and *psychic*.

In the following stanza from Keats's "Eve of St. Agnes," the italicized words are rich in associations of the *physical* kind, that is, in associations drawn from widely varying experiences of physical environment:

> And still she slept an *azure-lidded sleep*,
> In *blanched linen*, *smooth*, and *lavender'd*,
> While he from forth the closet brought a heap
> Of *candied apple*, *quince*, and *plum*, and *gourd;*
> With *jellies soother* than the *creamy curd*,
> And *lucent syrups tinct* with *cinnamon;*
> *Manna* and *dates* in *argosy* transferr'd
> From *Fez;* and *spicèd dainties*, every one,
> From *silken Samarcand* to *cedared Lebanon*.
>
> —John Keats.

On the other hand, there is probably no appeal to anything but psychic experience in the following:

> Remember me when I am gone away,
> Gone far away into the silent land;
> When you no more can hold me by the hand,
> Nor I half turn to go, yet turning stay.
> Remember me when no more, day by day,
> You tell me of our future that you planned:
> Only remember me; you understand

It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

—Christina Rossetti, "Remember."

Here there is nothing that does not come into the psychic experience of everyone; and it is in the appeal to these deep and far-reaching associations attached to the words that the effect of the poem lies.

No method of summarizing the facts about the varying associations of words is suggested; but anyone interested to make tests of his own responses can do so by writing peculiarly suggestive words on separate cards, and under each, on the card, a list of the scenes and experiences with which the word is associated. A good way to begin is to take names of places which have been visited and to write under them the memories which these names gradually recall.

In the same way, names of flowers, of colors, of music, of almost anything will be found to be associated with the most irrelevant and incongruous memories.

This investigation of word associations can be carried farther by tracing in the *New English Dictionary* the origin and history of interesting words. This process is valuable for the formation of the habit of scrutinizing words to see whether they are being used with fresh associations and with fresh meanings.

Exercise

Trace the history of the following words through the *New English Dictionary: arras, assassin, azure, basilisk, bedlam, brat, canter, caprice, demijohn, derrick, explode, gasconade, gawk, grotesque, haggard, hector, hermetically, hue and cry, lunatic, magic, maudlin, milliner, mosaic, panic, pasquinade, pedant, polonaise, sandwich, simony, stentorian, tribulation, undertake, vixen.*

V. PHRASING

The truth about the importance of phrasing for style is summed up in the following comment by Arnold Bennett on a book by Frank Swinnerton:

> I had read, without fatigue, but on the other hand without passionate eagerness, about a hundred pages before the thought suddenly occurred to me: "I do not remember having yet come across one single ready-made phrase in this story." Such was my first definable thought concerning Frank Swinnerton. I hate ready-made phrases, which in my view—and that of Schopenhauer—are the sure mark of a mediocre writer. I began to be interested. I soon said to myself: "This fellow has a distinguished style."[1]

Precisely because such marvels can be wrought by the combinations of words, our language has come to be full of tags of expression, once admired, repeated, imitated, and circulated until they have lost all their original value and have become as smooth as a worn coin. You will find them especially in the speech of persons of little

[1] Arnold Bennett, *Frank Swinnerton: Personal Sketches* (1920), pp. 6 f. Horace had much the same attitude: "You will do well if an ingenious context gives a new sense to an old word."

education who take refuge in the ways of others for expressing ideas; they are afraid to make their own phrases. In the writing of second-rate authors you will find the pages full of this trite phrasing. Its presence or absence is a fair test of a writer's craftsmanship.

But as phrases in the stylistic sense—groups of words functioning as units—have, with few exceptions,[1] no entity apart from the passages which they help to construct, it follows that whether the original phrase was good or bad, it is necessarily worse when it is torn from its context and inserted into a piece of writing for which it was not originally made. Into its new context it almost inevitably brings all sorts of incongruous and discordant associations.

The absurd paragraphs printed below are merely a device for bringing together a few of the commonest of such trite expressions; there are hundreds more:

On that "fateful day," when "old Sol" had shown his face from behind the "fleecy clouds," the "horny-handed son of toil" rose from the "downy couch" which he shared with that member of the "fair sex" whom he had called his "better half," ever since he had left the state of "single blessedness" and whom he had, when "Cupid's bow" had brought him to a state of "connubial bliss," "borne in triumph to the altar."

This "misguided individual," whose "cottage nestled" in a "shady grove" with "rippling water" and "velvety grass" that "beggars all description" "sallied forth" to entertain his "humble friends" with "lavish profusion" of "cakes and ale" "under his own vine and fig-tree." While he prepared "the cup that cheers," "the wife of his bosom" laid the "festive board" with "good things galore," including the "fatted calf," which she

[1] Exceptions are proverbs, epigrams, aphorisms, and similar expressions.

cooked by the use of the "devouring element" in that part of their "modest abode" "devoted to culinary purposes."

If my pen had been "equal to the occasion," my "epistolary effort" had been longer; but, not knowing whether the "gentle reader" will continue to be "Patience on a monument" or will let loose on me "the dogs of war," the next time we talk "along these lines," or whether some "weaker vessel" will break into "ripples of girlish laughter" upon reading this, I think it "the better part of discretion" to fall into a "discreet silence" or to "hark back" to "fresh fields (*sic*, for *woods*) and pastures new."

Exercise

To realize more fully the effect of these trite phrases, look up as many as you can find of those used above in Bartlett's *Familiar Quotations;* then, from the references, look up the original passages and note what incongruous elements are being brought together when they are used in combination.

In the study of phrasing, there are at least three problems which demand attention: (1) Construction; (2) cumulative power; (3) dependence upon context.

Construction of stylistic phrases.—Stylistic phrases are constructed of two different types of material: (*a*) that on different levels of subordination, and (*b*) that on the same level.

Phrases involving material on different levels of subordination include the following grammatical relationships:

Nouns with modifiers (word, phrase, clause)
Verbs with modifiers (word, phrase, clause)
Adjectives with modifiers (word, phrase) clause,
Grammatical phrases or groups of phrases
Grammatical clauses

These elements are welded into stylistic phrases sometimes merely by forming part of the same image or idea, but often with the aid of rhythm and tone color, and of punctuation and other visual devices.

Phrases constructed on the same level of subordination may be:

1. Series of nouns, adjectives, verbs, adverbs, with or without connectives or commas between them
2. Compound words, formed usually of two nouns, or two adjectives, but occasionally, in authors given to the device, carried into other combinations and extending beyond two[1]

Carlyle, who, in his imitation of German, uses many compounds, even goes so far as to omit the hyphen and to write as single words new combinations of his own:

> Foolish Wordmonger and Motive-grinder, who in thy Logic-mill hast an earthly mechanism for the Godlike itself. . . .[2]
>
> Great event also have not I witnessed? Kings sweated-down (*ausgemergelt*) into Berlin-and-Milan Customhouse officers.[3]

The percentages of the number of occurrences of both these devices can easily be taken by the frequency method.

Study of the structure of the stylistic phrase.—While the study of phrase construction would undoubtedly give clews to an author's stylistic habits, very little has been done

[1] Such combinations are formally, but not logically, on the same level. Actually, in the group *boy-king*, *boy* is used as an adjective, and in the combination *pinkish-red*, *pinkish* is used as an adverb. In the process of compounding, however, the subordinate members of the compound are not merely attached more closely to the important member than if no hyphen were used, but they are also raised more nearly to its level.

[2] Carlyle, *Sartor Resartus.* [3] *Ibid.*

with it on scientific principles. The following tentative methods are suggested:

1. Note on separate cards all phrases in a short piece of work except such as are purely commonplace or structural.

2. Classify these cards under the various grammatical and thought headings suggested above.

3. Take frequencies under each of these heads.

4. Summarize as percentages and by graphs.

Exactly how much would be shown by these methods cannot be told until such work has been done for many different authors and different types of work; but that it would in the end bring out distinctions of style is reasonably certain.

Cumulative power.—The first point to be noted under this heading is that the cumulative effect of a phrase may be something more than the sum of the effects of its elements. Take, for example, the following lines from one of the most loved of Wordsworth's poems:

> Will no one tell me what she sings?—
> Perhaps the plaintive numbers flow
> For old, unhappy, far-off things,
> And battles long ago. . . . .

With the possible exception of *plaintive*, there is not in the stanza a single word that it is not common in the speech of all men; yet the associational power of the stanza—especially of the third line—is enormous. To what is it due? Suppose we consider the third line only.

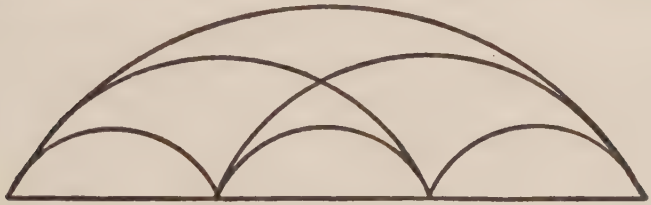
Let us begin by writing a few so-called synonyms opposite each of the content words:

old = aged, antique, archaic, antiquated, venerable, ancient, olden

unhappy = sad, sorrowful, unlucky, wretched
far-off = distant, remote
things = objects, acts, events, deeds, creatures

It at once appears that no combination of these synonyms would produce the effect of the words chosen, or anything like it. They are all both too narrow in their associations and too closely associated with incongruous experiences to fuse into the impression of the universality of sorrow which is given by the words used.

Their cumulative effect, moreover, is much more than that of old+unhappy+far-off+things. The associative power of the first adjective combines with that of the second to make an effect greater than the sum of the two; and this new effect combines with the effect of the third word, which in turn combines with the fourth, as well as with both the others, singly and in all their combinations. The figure below attempts to suggest this idea graphically.[1]



Fanciful as this figure may seem, it at least suggests that a single word bearing the wrong sort of associations may destroy the effect of a phrase. It may further suggest to what a large extent the awakening of memory, of experi-

[1] And the mental activity involved in the realization of these dense and complex associations awakens and stimulates the imaginative processes.

ence, and of the emotions associated with the experience depends upon the use of phrasing.

Exercise

Collect from a short piece of literature in which artistic intention is evident the phrases which seem to you richest in associative power. Subject them to the kind of analysis used for the stanza discussed above. The following are suggested: Wordsworth's "The Highland Reaper" (the whole poem), Keats's "La Belle Dame Sans Merci," Pater's "The Child in the House," Frost's "The Death of the Hired Man," Galsworthy's "The Inn of Tranquillity."

Dependence upon context.—It is fundamental to the stylistic phrase that it is not independent, but only part of an organically related whole. This fact may perhaps be illustrated by comparing the opening paragraphs of two famous books about Arabia: The first is *Travels in Arabia Deserta*, by Charles M. Doughty:

> A new voice hailed me as of an old friend when, first returned from the Peninsula, I paced again in that long street of Damascus which is called Straight; and suddenly taking me wondering by the hand, "Tell me (said he) since thou art here again in the peace and assurance of Ullah, and whilst we walk, as in the former years, toward the new blossoming orchards, full of the sweet spring as the garden of God, what moved thee, or how couldst thou take such journeys into the fanatic Arabia?

The second is *Pilgrimage to Al-Madinah and Meccah*, by Sir Richard Burton:

> In the autumn of 1852, through the medium of my excellent friend, the late General Menteith, I offered my services to the Royal Geographical Society of London, for the purpose of re-

moving that opprobrium to modern adventure, the huge white blot which in our maps still notes the eastern and the central regions of Arabia.

It is immediately obvious that the first book is to be a highly personal narrative and the second to some extent a report. We find, accordingly, that the first is individual and curious, and the second, business-like and, with the exception of two bombastic phrases,[1] to the point. What we have in the two paragraphs, taking them alone, is, in fact, literature and journalism. But what would happen to either if a phrase from the other were incorporated into it?

The point is that although phrases should be freshly constructed for every piece of writing, they should never be constructed as an end in themselves. The difference between "fine writing"—mannered writing—and writing of the first order, so far as phrasing is concerned, is that in "fine writing" the reader is expected to admire each phrase as it appears, independently of its contribution to the effect of the whole; in good writing there is vital co-ordination and subordination of part to part, and all tending toward the end for which every minor part has been made to work.

What, then, is the final test of perfection in the phrase? It is simply this: Does the phrase exist for its own quality or for its contribution as an organic part of the whole? If each phrase is constructed simply for its own quality, the result will be an inorganic mass. If each phrase is

[1] They are: "opprobrium to modern adventure" and "huge white blot," by which, taken together, the author means "the extensive unexplored part of Arabia."

built with reference to its part in a larger design, the result will be a design in which the beauty of proportion, of light and shade, of variety in unity is felt.

General Exercises in the Study of Words

Make a word study, varying with the nature of the material for each of the following passages:

1. Then the branches closed over his head again, and Kala Nag began to go down into the valley—not quietly this time, but as a runaway gun goes down a steep bank—in one rush. The huge limbs moved as steadily as pistons, eight feet to each stride, and the wrinkled skin of the elbow-points rustled. The undergrowth on either side of him ripped with a noise like torn canvas, and the saplings that he heaved away right and left with his shoulders sprang back again, and banged him on the flank, and great trails of creepers, all matted together, hung from his tusks as he threw his head from side to side and ploughed out his pathway. Then Little Toomai laid himself down close to the great neck lest a swinging bough should sweep him to the ground, and he wished that he were back in the lines again. The grass began to get squashy, and Kala Nag's feet sucked and squelched as he put them down, and the night mist at the bottom of the valley chilled Little Toomai. There was a splash and a trample, and the rush of running water, and Kala Nag strode through the bed of a river, feeling his way at each step. Above the noise of the water, as it swirled round the elephant's legs, Little Toomai could hear more splashing and some trumpeting both upstream and down—great grunts and angry snortings, and all the mist about him seemed to be full of rolling wavy shadows. . . . .

Kala Nag swashed out of the water, blew his trunk clear, and began another climb. . . . . Little Toomai looked back, and behind him a great wild tusker, with his little pig's eyes glowing like hot coals, was just lifting himself out of the misty river.

Then the trees closed up again, and they went on and up, with trumpetings and crashings, and the sound of breaking branches on every side of them. . . . .

. . . . Kala Nag rolled out from his station between the trees and went into the middle of the crowd, clucking and gurgling, and all the elephants began to talk in their own tongue, and to move about. Still lying down, Little Toomai looked down upon scores of broad backs, and wagging ears, and tossing trunks, and little rolling eyes. He heard the click of tusks as they crossed other tusks by accident, and the dry rustle of trunks twined together, and the chafing of enormous sides and shoulders in the crowd, and the incessant flick and *hissh* of the great tails. . . . . —RUDYARD KIPLING, "Toomai of the Elephants."

2. For ten minutes, perhaps, I had heard from somewhere below me in the wood a strange, continuous noise, as of clucking, cooing, gobbling, now and then interrupted by a harsh scream. As I advanced toward the noise, it began to grow lighter about me, and I caught sight, through the trees, of sundry gables and inclosure walls, and something like the top of a rickyard. And sure enough, a rickyard it proved to be, and a neat little farmsteading, with the beech-woods growing almost to the door of it. Just before me, however, as I came upon the path, the trees drew back and let in a wide flood of daylight on to a circular lawn. It was here that the noises had their origin. More than a score of peacocks (there are altogether thirty at the farm), a proper contingent of peahens, and a great multitude that I could not number of more ordinary barn-door fowls, were all feeding together on this little open lawn among the beeches. They fed in a dense crowd, which swayed to and fro, and came hither and thither as by a sort of tide, and of which the surface was agitated like the surface of a sea as each bird guzzled his head along the ground after the scattered corn. The clucking, cooing noise that had led me thither was formed by the blending

together of countless expressions of individual contentment into one collective expression of contentment, or general grace during meat.—Robert Louis Stevenson, "An Autumn Effect."

3. And so you pass onward, higher and higher, by cottages new and old, by an odd piece of a farmstead with authentic ducks on its ponds, by the ancient highway from Hanbridge to Moorthorne, by a new terrace of small villas with a sticky grocer's shop for the sale of soap and perhaps stamps, by Nonconformist chapels but not by a church, until you arrive at the Foaming Quart Inn, which is the highest licensed house in the Five Towns. A couple of hundred yards more and you are at the summit, in the centre of a triangular country which on geological maps is coloured black to indicate coal. Turn then and look. To the east is the wild gray-green moorland dotted with mining villages whose steeples are wreathed in smoke and fire. West and north and south are the Five Towns—Bursley and Turnhill to the north—Hanbridge, Knype and distant Longshaw to the south—Hanbridge and Bursley uniting their arms in the west. Here they have breathed for a thousand years; and here today they pant in the fever of a quickened evolution, with all their vast apparatus of mayors and aldermen and chains of office, their gas and their electricity, their quick transport, their daily paper, their religions, their fierce pleasures, their vices, their passionate sports and their secret ideals! Bursley Town Hall is lighting its clock—the gold angel over it is no longer visible—and the clock of Hanbridge Old Church answers; far off the blue arc lamps of Knype shunting-yard flicker into being; all around the horizon, and in the deepest valley at Cauldon, the yellow fires of furnaces grow brighter in the first oncoming of the dusk.—Arnold Bennett, *Whom God Hath Joined.*

4. Turn on the prudent *Ant* thy heedless eyes,
Observe her labours, *Sluggard, and be wise;*
No stern command, no monitory voice,

Prescribes her duties, or directs her choice;
Yet, timely *provident*, she hastes away
To snatch the blessings of a plenteous day;
When fruitful Summer loads the teeming plain,
She crops the *harvest* and she stores the grain.
How long shall sloth usurp thy useless hours,
Unnerve thy vigour, and enchain thy powers?
While artful shades thy downy couch enclose,
And soft solicitation courts repose,
Amidst the drowsy charms of dull delight,
Year chases year with unremitted flight,
Till Want now following, fraudulent and slow,
Shall spring to seize thee, like an ambush'd foe.

—Samuel Johnson.

Go to the *Ant*, thou *Sluggard*, consider her ways *and be wise:* which having no guide, overseer, or ruler, *provideth* her meat in the summer, and gathereth her food in the *harvest*. *How long* wilt thou sleep, O Sluggard? When wilt thou arise out of thy sleep? Yet a little sleep, a little slumber, a little folding of the hands to sleep. So shall thy poverty come as one that travelleth, and thy want as an armed man.—Proverbs.

5. The celebrated name which forms the title to this work will sufficiently apprise the reader that it is in the earlier half of the fourteenth century that my story opens.

It was on a summer evening that two youths might be seen walking beside the banks of the Tiber, not far from that part of its winding course which sweeps by the base of Mount Aventine. The path they had selected was remote and tranquil. It was only at a distance that were seen the scattered and squalid houses that bordered the river, from amidst which rose, dark and frequent, the high roof and enormous towers which marked the fortified mansion of some Roman baron. . . . .

Of the young men introduced in this scene, the elder, who might have somewhat passed his twentieth year, was of a tall and even commanding stature; and there was that in his presence remarkable and almost noble, despite the homeliness of his garb, which consisted of the long loose gown and the plain tunic, both of dark-grey serge, which distinguished, at that time, the dress of the humbler scholars who frequented the monasteries for such rude knowledge as there yielded a scanty return for intense toil.—Sir Edward Bulwer Lytton, *Rienzi*.

CHAPTER IV

THOUGHT PATTERNS

MEANING OF THE TERM

The term *thought pattern* is used in this book to mean any structural arrangement of words which functions as a unit of thought. There are, of course, certain inevitable thought patterns of the language, which are of no value for individual style, but belong to what may be called the style of the language. Such are the groups that make up verb tense, voice, and mood, the combinations of article and noun, and various other groups purely structural in function. Aside from these, the language allows free combination; there are almost innumerable variant ways of shaping the same thought, and these patterns are of the utmost stylistic import.

Practically, the study of thought patterns is the study of sentence structure,[1] which may be viewed both externally and internally. Externally, it means the determination of the proportions and successions of sentences of different types of structure and of the varying effects produced by this means. Internally, it means the analysis of each sentence to show how it is constructed out of single words, predications, and phrases, according to a variety

[1] Later, the study of paragraph structure may perhaps be worked out in the same way; but at this stage of the work it seems better not to introduce it. The building up of the paragraph does not differ in method from the building up of the whole piece.

of possible arrangements and with great variety of stylistic effect.

The study of thought patterns is even more important for the understanding of style than is the study of imagery or of vocabulary. The choice of images and of words is more obviously subject to control by an author than the construction of sentences; for even when he remakes his sentences, he does so, not to conform to external models or rules, but to bring them into agreement with his subconscious preferences and norms.

The term *thought pattern* has been introduced in the hope that it may be an aid in getting away from the old rigid conception of the sentence as the expression of a single complete thought. This conception is abandoned because it is both inadequate and untrue. It is untrue because there are many sentences which contain more than one thought, and others which contain only parts of a thought —a thought being distributed through a group of sentences. It is inadequate because it does not provide for the many kinds of word combinations which in modern writing do duty as sentences—sentences in which the thought is not expressed but merely suggested, sometimes so slightly that the reader has difficulty in making it out. For modern writing, then, and indeed for more of the old than the grammarians seem to suspect, the usual methods of classifying and analyzing sentences do not work. That the new methods presented in this chapter are fully developed or entirely satisfactory cannot be said; but they are the result of much thought and experiment on the part of many persons, and it is hoped that they are a step in the right direction.

WHAT THE SENTENCE IS

As a working definition of the sentence in literature, the following is suggested: a deliberately separated phase of the thought continuum; to the ear, set off by a longer pause than obtains at any point within it; to the eye by an end punctuation mark.[1]

The principle on which the sentence is thus formed into a unit is closeness of relationship. The same phase of thought expressed in the same words may be embodied in one sentence or in a group of sentences; but the effect will not be the same. In the one sentence, the closeness of relationship of all the members is emphasized; in the group of sentences, their relative independence. If one member of a sentence is detached and attached to another sentence, it is done on the principle that the detached member is more closely related to the sentence to which it is transferred than to that from which it has been removed.

The sentence, then, is the visible or audible symbol of a unit created in the continuum of thought;[2] and in the patterns formed by the choice and arrangement of different types of words of which it is composed can be traced the thought process itself. The study of the sentence is one of the most fundamental and certain means of eventually getting at the secret of style.

Practically all sentences are made up of content and

[1] Period, question mark, exclamation mark, dash, or ellipses.

[2] Compare Jespersen's definition: "A sentence is a (relatively) complete and independent human utterance—the completeness and independence being shown by its standing alone or its capability of standing alone, i.e., of being uttered by itself" (*Philosophy of Grammar* [1924], p. 307).

structural words in varying proportions,[1] and suggestions for the study of these proportions have been made.

GENERAL PRINCIPLES OF SENTENCE STRUCTURE

As sentences are units deliberately created in the thought continuum, so they are also in every way disparate with one another. Some are longer than others; some have predication, others do not; some have nothing but essential elements, others are loaded with unnecessary details; some have members subordinated to other members, some do not; and in the order in which different phases of the thought are presented, variations can be made in great numbers. To understand the effects of these differences upon style, it is necessary to consider first the general principles on which sentences are formed, and then to devise methods by which these principles can be studied and their effects upon style observed. These principles may perhaps be summed up as follows:

I. Scale
II. Predication
  A. Explicit and implicit sentences
  B. Types of structure
  C. Static and dynamic quality
III. Modification
IV. Organization
V. Poise

After the connection of each of these with style has been discussed, the special methods devised for its study will be presented.

[1] The broken sentences of dialogue occasionally consist of either type of words without the other. For example, "Charles said . . . ." consists of content words only, and "But what then? . . . ." of structural words only. But such cases are few and belong to the study of dialogue.

I. SCALE

The term *scale*, applied to thought patterns, means the length of the sentence as a whole and of each of the main divisions into which it is separated by marks of internal punctuation. Exactly what stylistic value the study of the varying lengths of these units has, apart from its connection with the problems of rhythm, is not yet clear. We can, however, even now, recognize the undoubted fact that variations in length characterize different authors and different styles of work, and that therefore length in itself is a proper subject for study. A method will be suggested later.

Exercise

Take the difference in scale between the two following passages by counting the number of syllables (*a*) in each sentence and (*b*) in each of the divisions of each sentence as shown by marks of internal punctuation; compare the figures for the two passages:

1. Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle muing her mighty youth, and kindling her undazzled eyes at the full midday beam. purging and unscaling her long-abused sight at the fountain itself of heavenly radiance, while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means, and in their envious gabble would prognosticate a year of sects and schisms. —John Milton, *Areopagitica.*

2. Men in great place are thrice servants: servants of the sovereign or state; servants of fame; and servants of business. So as they have no freedom; neither in their persons, nor in their

actions, nor in their times. It is a strange desire, to seek power and to lose liberty: or to seek power over others and to lose power over a man's self. The rising unto place is laborious; and by pains men come to greater pains; and it is sometimes base; and by indignities men come to dignities.—FRANCIS BACON, "Of Great Place."

II. PREDICATION

A. *Explicit and implicit sentences.*—It used to be said by grammarians that predication was the one essential condition in sentence formation, and that where it was not actually expressed in words, the reader should be able to supply it from the context. According to the modern view of the sentence, predication is by no means necessary; a sentence may, in fact, be constructed with any of its elements—subject, predicate, modifiers—left to be supplied by the imagination of the reader. Sentences, then, may be divided on this basis into two types:

Explicit—with the thought relationships fully expressed
Implicit—with the thought relationships only suggested

The day dawned (explicit).
Dawn (implicit).

In the implicit sentence, the thought relationship varies with the context. The word *Dawn* standing alone as a sentence might mean that dawn came at last or that it came quickly, or that we longed for it, or dreaded it, or might express any one of a multitude of ideas and emotions.[1]

Stylistically, the choice of an author with regard to

[1] The implicit sentence is not to be confused with the merely elliptical sentence in which any missing element can readily be supplied in its precise form from the context. The elliptical sentence is explicit and needs no separate study unless it is present to such a marked degree that it attracts attention.

explicit and implicit sentences and the proportion and succession of each in a piece of writing is of importance in distinguishing one style from another. This is particularly true of modern writing, in which, although there is a general tendency toward the greater freedom and ease of the implicit type of sentence, authors differ widely in the degree and way in which they make use of it.

B. *Types of structure.*—In studying the explicit sentence there is further to be considered the number of predications and their relationship to one another. On this basis sentences have been classified by grammarians as simple, compound, complex, and compound-complex. As these terms are familiar and express the four possible relationships of predications to one another, they have been kept in this book, to serve as a means for preliminary classification of the explicit sentence. The mere grouping of a body of sentences under these heads does not carry us far in the analysis of style, but it makes a useful beginning in the effort to distinguish one style from another.[1]

Exercise

Compare the following groups of sentences (*a*) as explicit or implicit, (*b*) as simple, compound, complex, etc.:

1. It was September, 1429; the weather had fallen sharp; a flighty, piping wind, laden with showers, beat about the township; and the dead leaves ran riot along the streets. Here and

[1] There are also the further classifications of sentences into declarative, interrogative, and also into exclamatory and non-exclamatory; but these affect so small a proportion of sentences (except in connection with dialogue, the study of which is not included here) as to be negligible.

The distinction between loose and periodic sentences is not studied as such but is involved in the study of organization.

there a window was already lighted up; and the noise of men-at-arms, making merry over supper within, came forth in fits and was swallowed up and carried away by the wind. The night fell swiftly; the flag of England, fluttering on the spire-top, grew ever fainter and fainter against the flying clouds—a black speck like a swallow in the tumultuous, leaden chaos of the sky. As the night fell the wind rose, and began to hoot under archways and roar amid the tree-tops in the valley below the town.—Robert Louis Stevenson, "The Sire de Malétroit's Door."

2. Into their bar strolled Mr. Dedalus. Chips, picking chips off one of his rocky thumbnails. Chips. He strolled.—James Joyce, *Ulysses*.

C. *Static and dynamic quality*.—Just as visual images may be presented as at rest or in motion, so the thought process may be expressed in two ways: (1) by mere association of ideas without implication of change of condition; (2) by association of ideas with implication of change of condition. These two kinds of predication may be called *static* and *dynamic*, and illustrated as follows:

The cat is on the table (*static*).
The cat jumped on the table (*dynamic*).
The cat has a mouse (*static*).
The cat caught a mouse (*dynamic*).
The dog is noisy; the cat is cross (*static*).
A barking dog; a spitting cat—hullabaloo! (*dynamic*).

In a dynamic style there is large use of verbs of action in the active voice;[1] in a static style, of copulas with nouns and adjectives, passive verbs and verbs expressing state or continuance.

By finding the proportions of these different modes of

[1] And, in general, the simple present and simple past are more dynamic in quality than the perfect tenses.

predication a style may be classified with reference to its static or dynamic quality.

Exercise

Take the proportions of static and dynamic predication in the Kipling and Stevenson passages on pp. 104 ff. Use the same number of words from each selection and find percentages.

III. MODIFICATION

Another factor which enters into thought patterns is the use of modification. A sentence in which there is not a single word that could be spared may be described as *essential*. On the base of the essential sentence there is usually found superimposed a certain amount of material which could be cut out without affecting the integrity of the sentence, as its function is merely that of elaboration, explanation, or sheer ornament.

The study of the amount, the placing, and the types of modifying material which is not built into the essential structure of the sentence is an important phase of style analysis. A mechanical method will be suggested later for determining the proportions and the placing of this matter.

Exercise

Distinguish between essential and non-essential elements in the following sentences:

Although it was so brilliantly fine—the blue sky powdered with gold and great spots of light like white wine splashed over the Jardins Publiques—Miss Brill was glad that she had decided on her fur. The air was motionless, but when you opened your mouth there was just a faint chill, like a chill from a glass

of iced water before you sip, and now and again a leaf came drifting—from nowhere, from the sky. Miss Brill put up her hand and touched her fur. Dear little thing! It was nice to feel it again. She had taken it out of its box that afternoon, shaken out the moth-powder, given it a good brush, and rubbed the life back into the dim little eyes. "What has been happening to me?" said the sad little eyes. Oh, how sweet it was to see them snap at her again from the red eiderdown! . . . . But the nose, which was of some black composition, wasn't at all firm. It must have had a knock somehow. Never mind—a little dab of black sealing-wax when the time came—when it was absolutely necessary. . . . . Little rogue! Yes, she really felt like that about it. Little rogue biting its tail just by her left ear. She could have taken it off and laid it on her lap and stroked it. She felt a tingling in her hands and arms, but that came from walking, she supposed. And when she breathed, something light and sad—no, not sad, exactly—something gentle seemed to move in her bosom.—KATHERINE MANSFIELD, "Miss Brill," in *The Garden Party*.

In a moment the two little nutshells with their occupants floated quietly side by side, reflected by the black water in the dim light struggling through a high canopy of dense foliage; while above, away up in the broad day, flamed immense red blossoms sending down on their heads a shower of great dew-sparkling petals that descended rotating slowly in a continuous and perfumed stream; and over them, under them, in the sleeping water; all around them in a ring of luxuriant vegetation bathed in the warm air charged with strong and harsh perfumes, the intense work of tropical nature went on: plants shooting upward, entwined, interlaced in inextricable confusion, climbing madly and brutally over each other in the terrible silence of a desperate struggle toward the life-giving sunshine above—as if struck with sudden horror at the seething mass of corruption

below, at the death and decay from which they sprang.—Joseph Conrad, *Almayer's Folly*.

IV. ORGANIZATION

The most important study in the analysis of thought patterns is that of determining how they are actually built up—in what order and proportions and relationships the different elements are presented.

In the modern conception of the sentence, none of the elements is indispensable. In the explicit type of sentence we have subject and predicate, with or without modification; in the implicit type we may have nothing but modification.

In the simple sentence we have only words and phrases as constructive elements. In the compound sentence we have words, and phrases, and clauses of the same level of equality as regards their importance—that is, co-ordinate. In other words, a compound sentence is a series of simple sentences combined into clauses. In the complex sentence we have words, and phrases, and clauses not of the same level of importance; that is, independent and subordinate clauses. In the compound-complex sentence we have merely the algebraic sum of a compound and a complex sentence.

As has been said, the proportions of sentences of these different types is of value in the determination of style. Far more important for the analysis of style, however, is it to find a method of "laying out" one sentence after another so that its compositional elements can be observed and studied as a specimen is studied in science. Preliminary to such study it is necessary to fix clearly in mind the results desired.

The first point to be understood is that purely grammatical analysis is useless. To see how far a writer conforms to grammatical standards tells us nothing about his stylistic peculiarities. Our problem is to find a means for the compositional analysis of sentences into their thought patterns; in other words, a method that will show what an author actually does in the way of putting words together to produce certain effects upon the mind.

The second point to be understood is that every writer whose work is worth analysis has in some degree a consciousness of a particular purpose, and for all such writers this purpose is the same—so to build sentence upon sentence that the joints between them will be as nearly imperceptible as possible. The problem is to cut and shape the thought continuum in such a way that it will be presented as an expressional continuum, that is, as a series of patterns, each exactly fitting on to the one before and the one after, and all forming an organic design in which every detail plays a harmonious part.

From this point of view every sentence has—to change the figure—a starting-point where the one before left off, and a goal which is to be the starting-point for the one to follow. Whether in an isolated sentence it is better to begin with the subject or the predicate, or some modifier, or an independent element, no one can say, because no sentence—stylistically—can be considered alone; it must be considered always in connection with its fellows and with the whole which they contribute to form. As in a relay race skill in the transfer of the object carried is important for the success of the race, so in composition the manner in which the thought is carried over from sentence

to sentence is quite as important as the organization of the sentences themselves.[1]

The problem in the study of sentence structure, then, is to find a method by which the characteristics of each sentence in turn can be noted for comparison with the characteristics of the sentences that follow. What are these characteristics?

These characteristics are determined by the order, proportioning, and subordination of constituent elements. To learn the facts about these, it is necessary to consider separately (1) the distribution of content between essentials (subject and predicate, or, in an implicit sentence, the bearers of the ideas for which the sentence exists) and modification; (2) the arrangement of the essentials and the modifiers, and the intervals between portions of each; (3) the degree to which modification is carried; and (4) the different ways in which modifiers are subordinated to essentials.

Stylistic subordination within the sentence may be obtained by various devices:

1. Clauses which are grammatically subordinated to others. These are introduced by (*a*) subordinating conjunctions (*that*, *so that*, *if*, *in order that*, *because*, etc.); (*b*) conjunctive adverbs (*when*, *where*, *why*, *how*, etc.); (*c*) relative and interrogative pronouns (*who*, *which*, *what*, *whoever*, *whichever*, *whatever*, *that*, etc.).

2. Words within parentheses or between dashes, which

[1] Ben Jonson uses different figures: "The congruent and harmonious fitting of parts in a sentence hath almost the fastening and force of knitting and connection; as in stones well squared, which will rise a great way without mortar."

indicate that the material they include is of the nature of an aside or a comment on more important matter:[1]

But to go deeper, beneath what people said (and these judgments, how superficial, how fragmentary they are!) in her own mind now, what did it mean to her, this thing called life?—VIRGINIA WOOLF, *Mrs. Dalloway.*

The tone of this last "but you" (poor Brierly couldn't help it), that seemed to imply I was no more noticeable than an insect, caused me to look at the proposal with indignation, and on account of that provocation, or for some other reason, I became positive in my mind that the inquiry was a severe punishment to that Jim, and that his facing it—practically of his own free will —was a redeeming feature in his abominable case.—JOSEPH CONRAD, *Lord Jim.*

3. In direct quotations, the so-called "introductory" words (*said*, etc.), grammatically the main verbs in the sentence, but stylistically subordinated, the quotation itself being the main element.

In the representation of a train of thought, expressions similar to the *said* of quotations (such as *he thought*, *she reflected*, etc.), commonly set off by commas or dashes:

[1] In some cases the dash practically represents the comma, except that it gives additional emphasis by further separation: "Upon either hypothesis—insolence or despair—I felt I could be of no use to him."

But this use of the dash for the purpose of subordination must be carefully distinguished from various other functions of this punctuation mark. One dash is used after an unfinished sentence, "I am going to—"; or to indicate a sudden turn in the thought, "Only human beings—what did *they* want?" Dashes are also used merely to separate for emphasis different words and groups of words in the developing sentence: "There are two red stones, and—and—I made the count fifteen; but two I have forgotten."

The uses of the single dash must be kept distinct from the subordinating function of two dashes.

Outside the door, she knew, was that woman.

At seventeen, why, Clarissa could not in the least understand, she had become very serious.

4. Transition words, phrases, and clauses, unless, as the lack of punctuation may show, these are an essential part of the main development of the sentence. As punctuation, however, is not always a safe guide, decision must depend, in each case, upon the actual function of the words:

Think, *for example*, of Rome.

This situation, *of course*, is not parallel.

He said *of course* he would be there.

V. POISE

The term *poise* has been adopted in this book for the thought pattern of the sentence in its relationship to the other sentences in the paragraph.[1] As physical poise means relationship of all parts in view of a particular purpose,[2] so sentence poise may be conceived as such a relationship of parts as fits the sentence for its function in the paragraph; and paragraph poise may be conceived, in turn, as such a relationship of the beginnings and ends of the paragraph, particularly, as fits it for its function in the series of paragraphs built up into connected discourse.[3]

[1] Instead of *balance*, which is associated with the specific rhetorical conception of the balanced sentence.

[2] A bird is poised the moment before flight; a snake is poised the moment before it strikes; a person may be poised to walk, to run, to dance, and even, in a slighter degree, to speak.

[3] That the character of the discourse as a whole partly determines the individual sentences within the paragraph as well as affects more strongly those with which it begins and ends, is, of course, true; but it can hardly be dealt with at this early stage of style analysis.

The fundamental fact about sentence poise is this:

A sentence constructed as a unit may be perfect; but, considered as a constituent in a paragraph, it may have to be wholly reconstructed before it is admitted. Whether or not it must be reconstructed will depend upon the sentences by which it is preceded and followed.

In other words, in connected writing, the sentence, even though it is the unit of composition, cannot be considered as an entity. It must be viewed always as a living part of a living organism, attached to what precedes and looking toward what is to follow.

All that has been written hitherto in this chapter, about predication, modification, co-ordination and subordination, essential and non-essential elements, has concerned only the external aspects of sentence formation. The determining principle by the working of which all these different sentence patterns and their proportions are governed is simply that to which is here given the name *poise*.[1]

As the working of this principle is one of the subtlest and least understood manifestations of style, I can only give, as definitely and as concretely as possible, my own interpretation of its meaning.

Of art in general it seems to be a principle that the sense of beauty is stimulated by the interplay of resemblance and difference. A piece of music in four-four time, in which every note of treble and base is a quarter-note, without rests, would not only be unendurable to hear, but if attempted by a performer would immediately and un-

[1] The subject is difficult to disentangle from the discussion of rhythm; but the arrangement of thought patterns is entirely distinct from the balancing of combinations of stressed and unstressed syllables.

consciously be varied by slight alterations in the time. On the other hand, music in which the right hand plays against the left, on the same time basis, but with continual opposition of numbers, as in syncopated time, gives more pleasure than that in which there is no opposition. The great charm of a Bach fugue lies in the following of three, four, or more voices, as each pursues its own way and is interwoven with the others in turn, in varied combinations, until all are brought together in the final harmonious chord.

In the detailed decoration of a building—say a frieze—if we discover that the pattern is a small design repeated *ad infinitum*, we cease to be interested in the frieze in detail; but if, as in the Parthenon or a medieval cathedral, it is continually varied from point to point, every part, however, observing the same general proportions as every other, the eye follows with the utmost pleasure the variations of these parts all reduced to a harmonious whole. If it were conceivable that a frieze should be made with the main lines askew and no recognizable relationship between the varying parts, it would be simply a monstrosity.

It is partly in the substitution of *equivalence* for identity that handicraft art is superior to machine-made ornamentation.

It is strange that a principle so fundamental to the pictorial and plastic arts, to music and to dancing, should not have been more clearly worked out in its application to literature.

Before attempting to apply it to style, let us consider it in more detail. It seems to be a complex of at least three conceptions:

1. That there must be fundamental symmetry
2. That in this symmetry, equivalence must be substituted for identity
3. That there is some basis of proportions on which variety is introduced

In art these principles are understood. In architecture, it is necessary that the opposite walls of a building should be straight and rectangular. It is not, however, necessary or desirable that every wall and every room should be of precisely the same proportions, or even that symmetry should be carried beyond the point of having a balance of essential features. The principle of equivalence soon replaces that of symmetry; and in sculpture and painting, equivalence is dominant, symmetry being no more than the imagined base on which the equivalence is constructed.

Further than this, it is coming to be believed that all art is founded on a system of proportional relationships which are discoverable. This principle is, however, not a commonplace, as are the two preceding, but a theory still in process of being proved but sufficiently advanced to warrant its consideration with reference to style.

As a theory of representative art, its originator is Mr. Jay Hambidge, whose revolutionary book, *Dynamic Symmetry*, the product of twenty years of investigation, was published only in 1920.

The theory, based upon the measurement of many Greek temples and Greek vases, especially, is, briefly:

That the beauty of proportion in a work of art is dependent, not upon proportion and symmetry of line, but upon a ratio of areas. This ratio, in much ancient art, seems to work out as a numerical series in which the first

member of a proportion is to the second as the second is to the sum of the two. Thus, to take the lowest whole numbers:[1]

5:8::8:13
8:13::13:21
13:21::21:34
21:34::34:55
34:55::55:89

and so on *ad infinitum.*

It will be assumed, for the purpose of this discussion, that these or similar principles can ultimately be found governing style.

It is commonly recognized, of course, that in the organization of a long piece of writing there shall be a rough approximation to symmetry in the fundamental parts, as the chapters of a novel, the sections of a speech, the acts of a play, the cantos or books of an epic; but there is no evidence of more exact balance than this.

With the sentence the case is different. Sentences entirely symmetrical in thought, in rhythm, and even in number of letters can be constructed, as:

The man is dark. The boy is fair.

Many examples of exact balance of thought in words of the same length and accentuation can be found; but this close symmetry is not regarded as beautiful. Why not? Is it not akin to the exact symmetry of the dummy figure of a man as over against the living figure? The slight irregularities have the effect of substituting equivalence for equality.

[1] The "Golden Section" of ancient critics of art.

For this reason balanced sentences, whether antithetical or merely parallel, cannot be used for more than a moment or two without becoming intolerable. And when they are used, the skilful author tries to introduce varieties of rhythm and other small interferences with the general symmetry, in order to avoid the monotony of repetition.

By analysis of the working of the principles of equivalence and proportion, we may come to a closer understanding of sentence poise. The first step is to discover which elements of the sentence may be used as equivalents for other elements. The second is to discover to what degree there should be repetition of thought pattern, and to what degree, variations of the original pattern. The third is to discover how the arrangements of parts create the poise of the individual sentence, and the poise of each sentence as a whole helps to establish the poise of the paragraph.

The following sentence, for example, might be diagrammed as below to show the poise:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was down along the road met a nicens little boy named baby tuckoo.

By this simple method of charting the sentence is divided into its natural breath-units—the parts that most people would grasp as units in the course of reading aloud or hearing it read aloud, or even in reading it silently. If these lengths are reduced to numbers, the results are:

5—8—5—7—4—7—7—5

The thought poise of the sentence is as evident to the eye as the rhythm poise is to the ear when the sentence is heard.

In this elementary graphing, no attention is paid to grammar or to details of subordination. The essential elements as wholes are kept together, and the modifying elements as wholes; and the balance of the one against the other is thus observed.

METHODS OF STUDYING THOUGHT PATTERNS

To secure results of any value, not less than a hundred successive sentences should, as a rule, form the basis of a study of thought patterns; and certainly not less than a thousand sentences should be analyzed before forming an opinion of an author's characteristics, or, if two pieces of work are to be compared, one thousand of each.[1]

Dialogue (beyond a single sentence) should be omitted, with ellipses (. . . .) inserted to show omission. No pas-

[1] How many of these thousand sentences should be taken in succession and to what extent they should be taken from different parts of a work depends upon the problem, upon the thoroughness with which it is to be studied, and upon the comparative length or shortness of the sentences themselves.

In studying the style of one author to see whether or not it varies greatly in work of different periods, a hundred sentences from each of ten works of different dates may be studied, or two hundred sentences from works separated by a longer interval; or five hundred sentences from two works written near the beginning and near the end of a career.

In the same way, works of very different types by the same author may be compared.

In comparing anonymous work with the work of a known author for purposes of identification, at least five hundred sentences by each should be studied; a thousand would be better. How far the sentences in the known work should be consecutive and how far distributed is a matter for individual determination.

sage containing more than a few words of dialogue should be analyzed together with non-dramatic prose.[1]

I. SCALE

The study of scale may be conducted by both graphic and statistical methods, used to supplement each other in their appeal to both intellect and imagination.[1]

1. Use paper of the kind shown in Chart VI.

2. Make a horizontal scale by 5's across the page at the top.

3. Number the small squares at the left from 1 to 100.[2]

4. Count the number of syllables in the first sentence of those chosen for study.

5. Beginning at the square opposite No. 1, draw a horizontal line across the bottom lines of the squares to the point in the horizontal scale that indicates the number of syllables that it contains.

6. Draw the ninety-nine successive sentences in the same way.[3]

7. At the bottom of the page, draw a horizontal line and beneath it make a running summary by tens (and by fives, if you wish) to show the cumulative distribution of the sentences at any point, and also the number found within any ten (or five) points of the scale.[4]

From this running summary it is possible to see at once

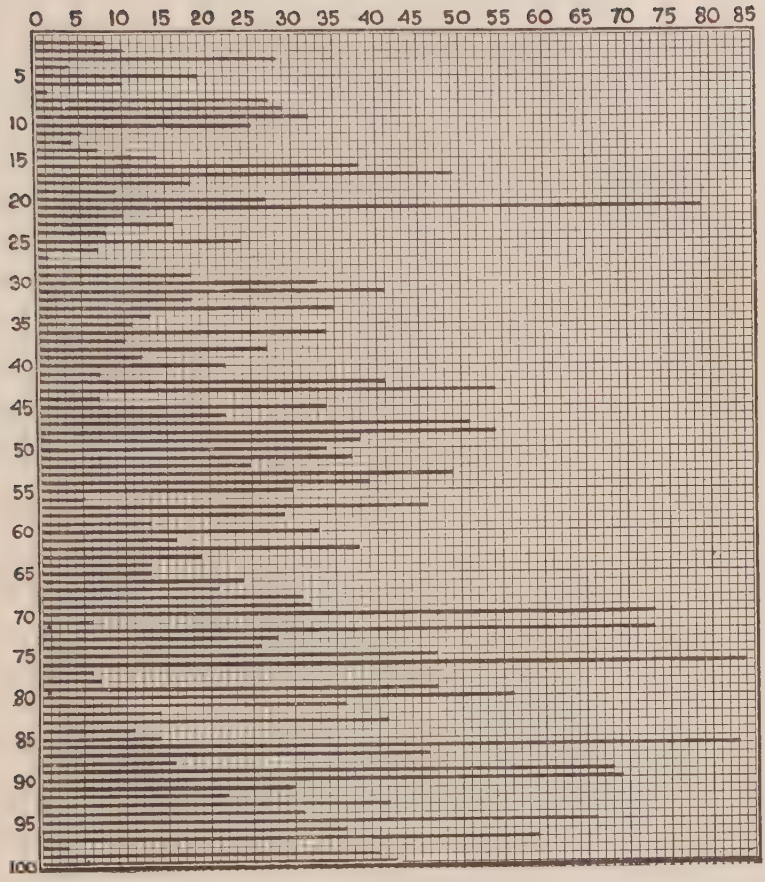
[1] The same methods may be used, doubtless; but the material itself should be studied separately, as being governed by different laws of composition.

[2] If the sentences are too long for a small sheet, paste two sheets together or use larger paper. It is important to have the sentences fully drawn and in blocks of one hundred.

[3] This method was suggested by R. McK. Lawless.

[4] This method of summarizing was suggested by Walter Hendricks.

CHART VI



SUMMARY

0 5	5 10	10 15	15 20	20 25	25 30	30 35	35 40	40 45	45 50	50 55	55 60	60 65	65 70	70 75	75 80	80 85
7	14	11	8	8	10	10	8	5	6	3	2	0	3	2	1	2
	21		19		18		18		11		5		3		3	
			40		58		76		87							

Range 1–84

Dominant length

1–40 = 76% 1–30 = 58%

the extreme range of sentence length and the distribution, in terms of percentage, of the hundred sentences, and the points of the scale between which most of the sentences fall.

If the lines are drawn heavily with a soft pencil so that each line fills a small square as it proceeds, the result is a solid figure of black which makes a more emphatic pattern of the variation in length from sentence to sentence than if the lines are drawn lightly. Comparison of these patterns of variation in length for blocks of a hundred sentences shows marked differences in different authors.

Study of the varying lengths of the punctuated subdivisions of the sentence, which may be called *punctuational units*, may be made at the same time. If this is to be done, instead of drawing the horizontal lines with a soft pencil to fill the squares, draw them with a hard pencil or in ink, and place a short perpendicular (preferably in red ink) wherever a mark of internal punctuation subdivides the sentence into smaller units.

The syllabic length of each successive punctuational unit, measured by the scale at the top, may be given in a series of numbers placed after each sentence, at the right-hand side of the chart.

As punctuational units are short, it is easy to summarize the facts as to (1) range of length and (2) dominant length, in each hundred sentences, by the frequency method. These results may then be placed below the series of numbers at the right.[1]

[1] The results are uncertain because of the wide variation in punctuation among modern authors and among editors of earlier work, and because of the different theories of punctuation at different periods. Eventually, methods of

When results as to the scale of one hundred sentences (with or without study of the scale of their subdivisions) have thus been summed up, the work should be continued for other hundreds. When a thousand (a minimum basis for results of any value) have thus been drawn and summarized, the (1) range of length and (2) dominant length may be found by taking frequencies of the results for each hundred.

Exercise

Compare the scales of the thought patterns for one hundred sentences for each author in one of the following groups:

1. Bacon, Hooker, and Lyly (*Euphues*)
2. Milton, Jeremy Taylor, and Sir Thomas Browne
3. Addison, Steele, Swift, and Defoe
4. Johnson, Burke, Goldsmith
5. Carlyle, Arnold, Macaulay
6. W. H. Hudson and Max Beerbohm
7. W. D. Howells and Henry James (essays)

It is interesting to compare results from all these studies and to draw tentative conclusions as to what has been the change in the scale of thought patterns since the sixteenth century.

II. PREDICATION

One way of studying the amount, placing, and kinds of predication is, in drawing Chart VI, to keep most of the sentence in black and to draw in red all syllables that make up independent verbs (including their auxiliaries) and in blue, all that make up dependent verbs.

---

meeting these difficulties must be devised; but until this is done, other phases of style analysis seem more fruitful.

When the hundred sentences have been marked, the percentage of them lacking all predication (implicit) can be noted by observation; also, the percentage of explicit sentences lacking subordinate predication, and the percentage containing both types.

Although in many cases this study will not bring out special characteristics, it will show up the peculiarities of highly individual authors; and when such studies have been made for authors of many different types, it will show much more than it does at present. But even now, it prepares the way for the more fruitful studies to follow.

For the determination of static and dynamic quality, it is enough to take the frequencies of all the verbs under the two headings, counting as one verb the auxiliaries that belong to it in its context.

III. MODIFICATION

In the use of modification there are various studies to be made. Perhaps the most important is to determine how far the modification used has been so worked into the sentence structure as to become essential and how far it has been merely added—in patches, as it were—and could be removed without great damage to the sentence, or even with improvement.

To study the use and character of non-essential elements proceed as follows:

1. Make a horizontal scale; and number the sentences downward at the left. One large square will commonly suffice for a sentence.
2. Use one small square for each syllable.

3. Draw the essential line of the sentence in black, returning after each interruption by non-essential elements to the point where you stopped.
4. Draw as part of this essential line all single words, even though they may not be essential.[1]
5. Draw all non-essential stylistic phrases (groups of words functioning together stylistically) above the main line and parallel to it, with connecting perpendiculars. A single phrase will be one square above, a succession of two or more phrases as much higher as they need to go. The use of a color (red) emphasizes the distinction.
5. Draw all non-essential clauses below the main line and parallel to it, beginning each at the point of departure from the main line. If red is used for phrases, use blue for clauses.
6. Where phrases and clauses combine to form a single non-essential element, it may be drawn on both sides of the line in turn, or may all be left on the side of the element with which it begins, with change of color to show its changing character.[2]
7. Summarize for types and proportions of non-essential elements.

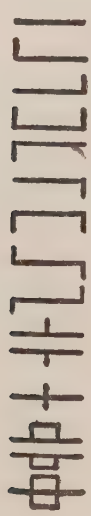
In summarizing the facts about modification in a hundred or more sentences, the key[3] on page 136 may be an aid to accuracy and speed.

[1] They may be drawn in color, if distinction is desired; but as the main purpose of the study is to separate from the main line of the sentence the non-essential phrases and clauses that branch off from it, the study of single words merely complicates the process.

[2] Since the mind is conceived as following each non-essential element to the end and then returning to the point in the main line from which the non-essential element departed, the overlapping of lines makes no trouble.

[3] Devised by Ruth H. Norris.

It is obvious that by adaptations of this key, any sentence can be classified according to its non-essential modification, and frequencies taken on this basis.



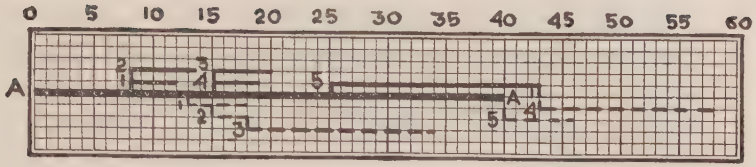
No non-essential modifiers
Phrase at beginning
Phrase at end
Phrase at beginning and at end
Clause at beginning
Clause at end
Clause at beginning and at end
Phrase at beginning; clause at end
Clause at beginning; phrase at end
Phrase at any point within
Clause at any point within
Phrase and clause at any points within
Two or more phrases within
Two or more clauses within
Two or more phrases and clauses within

Chart VII shows a method of analyzing the sentence on the basis of essential and non-essential elements:[1]

Not like a dead city of stones,[1] yearly crumbling,[2] yearly needing repair; more like a tilled field,[1] let me rather say, it stands[3] from year to year,[4] and from age to age ([2]we have Books[3] that already number some hundred-and-fifty human ages); and yearly comes its new produce of leaves ([5]Commentaries, Deductions, Philosophical, Political Systems;[4] or were it only Sermons, Pamphlets, Journalistic Essays), every one of which is talismanic and thaumaturgic,[5] for it can persuade men.—Thomas Carlyle, *Sartor Resartus.*

[1] Devised by Russell B. Thomas. A similar plan, worked out by Morton Zabel, showed the non-essential elements as perpendicular to the essential. This is more emphatic in that there is no crossing of lines; but it takes more space and requires the use of a perpendicular as well as a horizontal scale.

CHART VII



SUMMARY

Scale 122
Essential 40; non-essential 82
Phrasal 37; clausal 45

KEY

A——A main line of sentence
——— non-essential phrases
------ non-essential clauses

Exercise

Compare by the method of Chart VII the non-essential modification[1] in: De Quincy, Lamb, Macaulay, Henry James, Philip Guedalla.

IV. ORGANIZATION

To study organization, a different kind of diagram may be used. The problem is to reduce the sentence to a group of lines so drawn and related that they will express the order and proportion of parts and the relative co-ordination or subordination of one part to another.

To draw the diagram, proceed as follows:

1. On a sheet of charting paper which is divided into large and small squares, divide the large squares by horizontal lines into groups of three, marked in succession *A*, *B*, and *C*.
2. In drawing a sentence, plan so to arrange it that the most specialized element will be placed within *A*, the element less specialized but still an integral part of the thought, within *B*, and the extraneous material introduced for structural or other reasons, within *C*. Specifically, this means:

[1] A good test is to omit the doubtful material and to observe the effect of the omission upon the sentence. If it becomes meaningless, the omitted material was essential.

A should contain only real subjects and their modifiers (including predicate complements).

B should contain the predicate (including the modifiers and object of the verb), and anticipatory subjects.

C should contain words and groups of words, regardless of their grammatical form, which limit the two preceding elements: typically, adverbial clauses modifying the sentence as a whole, introductory expressions, such as verbs of saying, parenthetical, and absolute elements.

3. For each syllable in the sentence draw a horizontal line the length of a small square, reserving the top line of *A* for the unmodified subject; the top line of *B*, for the unmodified predicate; the top line of *C*, for the most important word or words in the extraneous elements.
4. Make the lines continuous according to the number of syllables which belong together in function; that is, do not attempt to show where the words end.
5. Plan the diagram so that each modifier will be one square below the word it modifies—in other words, so that within the large squares (*A*, *B*, *C*) the less special element as being subordinated to the more special will always be a small square beneath it. Thus:

a great tree

a great tree in Sussex

whose cloud of thin foliage

floats high in the summer air

6. Keep conjunctions on the same level with the word that follows, but distinguish them in some way from the other words: (*a*) by drawing a perpendicular to the square or squares they fill, (*b*) or by drawing a mark ∧ above these squares; or, (*c*) by underlining them in color.
7. Place the object of a transitive verb halfway down in *B*. This position will both serve to distinguish it from adverbial modifiers and will give more room for its own modifiers.
8. If the sentences to be drawn are seen to be uncommonly long and complicated, use two rows of large squares for your *A*, *B*, and *C*, to get room for all the modifying elements.
9. Draw perpendiculars as you proceed, to connect the different levels and make a continuous line for each sentence.
10. Keep adverbs used with an intransitive verb to make it transitive on the same line with the verb, as if the two were hyphenated.[1]
11. Keep the principal member of any appositional element on the level of the word it explains, and subordinate the other members in the usual way.
12. Place a single auxiliary one square below its verb; two auxiliaries, two squares below; and so on.
13. Place a predicate complement where it would stand if it modified directly; the intervening verb will show that it is a predicate complement.
14. In a subordinate clause, the verb may be placed one square below its subject, and its object or complement, like its direct modifiers, one square below the verb. The first word of such a clause should be placed one square below the word the clause modifies. If the clause modifies the sentence as a whole, it should, of course, be placed in *C;* if it serves as subject or as predicate complement, in *A*.

[1] Such combinations as: *look-at, eat-up, burn-up, round-up,* and so on. Compare, for example, "I shall look-for (=expect) you at twelve" and "I will look for you (in your place) if you like."

15. In summing up, the small proportion of independent elements which do not fall under any of the heads suggested may be put together as unclassified. Their only importance is their proportion as a whole to the sentence as a whole.
16. Summarize as follows:

a) Scale
b) Distribution among levels *A*, *B*, *C*
c) Proportion of predication (*Pd*) to modification (*M*).
d) Proportion of clause (*Cl*) modifiers to non-clause (*NC*), which may be word (*W*) or phrase (*Ph*)
e) The greatest number of degrees or "steps" (*D*) in the modification, counting downward from the element most modified
f) The level and type of element with which the sentence begins (*Bg*)
g) The level and type of element with which the sentence ends (*End*)
h) The order and position of subject (*S*) and predicate (*P*), with the numbers of syllables before and after and between them

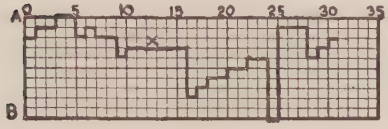
In summarizing a hundred or more sentences, it will be found convenient to use the following key to indicate the preponderance of material with regard to the different levels:

All or nearly all in *A*	⊤
All or nearly all in *B*	+
All or nearly all in *C*	⊥
Divided between *A* and *B*	∓
Divided between *B* and *C*	∔
Divided between *A* and *C*	⌶
Distributed through *A*, *B*, and *C*	∓

CHART VIII

A

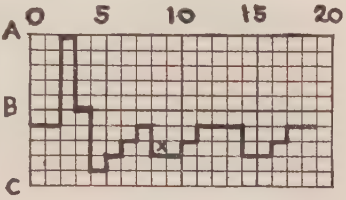
"That corner cupboard, of oak inlaid with maple and ebony in a simple border pattern, was typical of the room."



Scale 31: A 30; B 1
Pd 3; M 28
Cl 0; NC 28
Bg APd; End AM
3-S-19-P-6
D 5
Type ⊤

B

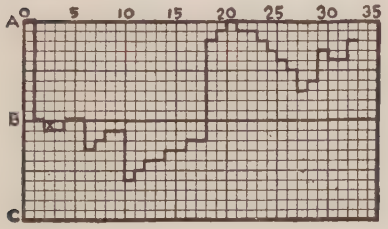
"Slowly she walked up the back steps and through the scullery into the kitchen."



Scale 19: A 1; B 18
Pd 2; M 17
Cl 0; NC 17
Bg BM; End BM
2-S-P-15
D 4
Type +

C

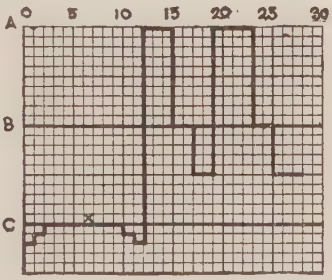
"He stopped; for there shuffled round the corner from the roaring Motee bazaar, such a man as Kim, who thought he knew all castes, had never seen."



Scale 33: A 16; B 17
Pd 5; M 28
Cl 12; NC 15
Bg APd; End AM
S-P-2-P-14-S-12
D 7
Type ⊤

D

"It was Quintilian or Max Beerbohm who said, 'History repeats itself; historians repeat each other.' "



Scale 28: A 7; B 9; C 12
Pd 16; M 12
Cl 12; NC 0
Bg CM; End APd
12-S-P-S-P
D 2
Type ≡

By taking frequencies of the distribution, according to the symbols given above, the general type of sentence used by a writer will soon appear.

For taking frequencies about beginnings and endings, the letters suggested above may be used. For example, *Bg Pd* means that the sentence begins with either subject or predicate, *End Ph*, that it ends with a phrase. The other facts may easily be summarized under letters and figures.

As usual, ranges and dominants, not averages, should be the final result.[1]

Careful comparison of the sentences in Chart VIII with the diagrams that represent them should make the method clear.

Before any attempt is made to summarize results, at least one hundred sentences should be charted in this way.[2]

In making these studies, make frequencies for each sentence; take the range of qualities by tens; and finally show the extreme range and dominants as before.

Quite as important, however, as these numerical summaries of different kinds and the graphs and curves in which they may be summarized is the acquiring of the habit of learning to recognize general conformations of sentences as characteristic of different authors. How distinctive these characteristics are and how far certain sentence habits are common to all writers of English, no one knows. But it is certain that much practice in draw-

[1] This method as it stands was devised by P. J. Perrin, on the basis of a cruder method of mine, with suggestions from Otto Jespersen's sentence analysis. Cf. *The Philosophy of Grammar*, chaps. vii–xii, and *A Modern English Grammar*, II, chaps. i and xii. Inez Perley devised a similar method.

[2] For definitive results, at least one thousand would need to be analyzed.

ing and studying sentence patterns in the way suggested discloses innumerable varieties in sentence construction that quite escape attention in the simple process of reading.

General Exercises in the Study of Thought Patterns

I. Draw and summarize the sentences given below so as to bring out the striking differences between them:

1. And we soon find him fallen among thieves in sober, literal earnest, and counting as acquaintances the most disreputable people he could lay his hands on: fellows who stole ducks in Paris Moat; sergeants of the criminal court, and archers of the watch; blackguards who slept at night under the butchers' stalls, and for whom the aforesaid archers peered about carefully with lanterns; Regnier de Montigny, Colin de Cayeux, and their crew, all bound on a favouring breeze toward the gallows; the disorderly abbess of Port Royal, who went about at fairtime with soldiers and thieves, and conducted her abbey on the queerest principles; and most likely Perette Mauger, the great Paris receiver of stolen goods, yet not dreaming, poor woman! of the last scene of her career, when Henry Cousin, executor of the high justice, shall bury her, alive and most reluctant, in front of the new Montigny gibbet.—Robert Louis Stevenson, "François Villon."

2. Wherever Congreve was born, he was educated first at Kilkenny, and afterwards at Dublin, his father having some military employment that stationed him in Ireland: but, after having passed through the usual preparatory studies, as may be reasonably supposed, with great celerity and success, his father thought it proper to assign him a profession, by which something might be gotten; and about the time of the Revolution, sent him, at the age of sixteen, to study law in the Middle Temple, where he lived for several years, but with very little attention to Statutes or Reports.—Samuel Johnson, "Life of Congreve."

3. The pictures that I offer here, however, are not, I am compelled to admit, of that more distinguished and vibrant crust, which my introduction would imply. Indeed they are the very antithesis, I think, of all that glitter and glister that made the social life of that day so superior. Its shadow, if you will, its reverse face. For being very much alone at the time, and having of necessity, as the situation stood, ample hours in which to wander here and there, without, however, sufficient financial means to divert myself in any other way, I was given for the most part to rambling in what to me were the strangest and most peculiar and most interesting areas I could find as contrasted with those of great wealth and to speculating at length upon the phases and the forces of life I then found so lavishly spread before me.—Theodore Dreiser, *The Color of a Great City*.

II. Study poise in the following paragraph by taking the syllabic length of (1) each sentence in turn and (2) each main subdivision of each sentence. Set down the numbers you obtain and see whether you can find a discernible numerical ratio governing the wholes and the parts. Such ratios will, of course, be only approximate.

1. (*a*) If poetry in its higher reaches is more phisophical than history, because it presents the memorable types of men and things apart from unmeaning circumstances, so in its primary substance and texture poetry is more philosophical than prose because it is nearer to our immediate experience. (*b*) Poetry breaks up the trite conceptions designated by current words into the sensuous qualities out of which those conceptions were originally put together. (*c*) We name what we conceive and believe in, not what we see; things, not images; souls, not voices and silhouettes. (*d*) This naming, with the whole education of the senses which it accompanies, subserves the uses of life; in order to thread our way through the labyrinth of objects

which assault us, we must make a great selection in our sensuous experience; half of what we see and hear we must pass over as insignificant, while we piece out the other half with such an ideal complement as is necessary to turn it into a fixed and well-ordered conception of the world. (*e*) This labor of perception and understanding, this spelling of the material meaning of experience, is enshrined in our workaday language and ideas; ideas which are literally poetic in the sense that they are "made" (for every conception in an adult mind is a fiction), but which are at the same time prosaic because they are made economically, by abstraction, and for use.—GEORGE SANTAYANA.

2. Try these experiments on prose of your own choosing: (*a*) a passage commonly regarded as very fine; and (*b*) one commonly regarded as poor.

Even though at present we know almost nothing about the elements of poise, every effort to observe and interpret its varied manifestations brings us a little nearer understanding.

III. Compare the structure of the following sentences. They are the opening sentences of the successive parts of Galsworthy's *The Forsyte Saga* and of its corollary, *The White Monkey:*

1. Those privileged to be present at a family festival of the Forsytes have seen that charming and instructive sight—an upper middle-class family in full plumage (*The Man of Property*).

2. On the last day of May in the early nineties, about six o'clock of the evening, old Jolyon Forsyte sat under the oak tree before the terrace of his house at Robin Hill ("Interlude I").

3. The possessive instinct never stands still (*In Chancery*).

4. Through the massive skylight illuminating the hall at Robin Hill, the July sunlight at five o'clock fell just where the

broad stairway turned; and in that radiant streak little Jon Forsyte stood, blue-linen suited ("Interlude II").

5. Soames Forsyte emerged from the Knightsbridge Hotel, where he was staying, in the afternoon of the 12th of May, 1920, with the intention of visiting a collection of pictures (*To Let*).

6. Coming down the steps of Snooks' Club, so well worn by the apostles of things as they were, on that momentous mid-October afternoon of 1922, Sir Lawrence Mont, ninth baronet, set his fine nose toward the east wind, and moved his thin legs with speed (*The White Monkey*).

CHAPTER V

RHYTHM

SUBJECTIVE CHARACTER OF THE MATERIAL

In this book the conception of rhythm offered as a working basis is: a succession of sound-groups created in accordance with some unifying psychological principle. The material for the study of rhythm is admitted to be entirely subjective, except in so far as a common basis for interpretation is furnished by the following determinants:

1. As words furnish the sound basis out of which rhythms are constructed, so the accentuation of words, as established by usage and indicated in standard dictionaries, furnishes a certain proportion of invariable and indispensable rhythm, concerning which there can be no difference of opinion.

2. As punctuation marks (except the question mark and exclamation mark) correspond roughly to the rests of music, these marks, in all writing of artistic intention, should furnish clews to the rhythmic divisions and subdivisions of the matter presented. Because, however, of the varying systems of punctuation in use at different periods, and also because of the widely varying extent to which these marks are used by different writers, they furnish but an unstable and often questionable basis for work. The uncertainty, however, does not so much concern divisions between sentences, or even between the main clauses of sentences, as between the small subdivisions of the sen-

tences, where another principle of classification—that of natural groupings of words—is operative.

3. There are certain natural groupings of words, to be discussed later, which cannot be avoided without departing from the habits of the language. These furnish a third basis for finding common principles in the analysis of rhythm.

These principles notwithstanding, it still remains true that the subjective element in rhythm makes it impossible at present to reach conclusions about the rhythm of any piece of literature without some differences of opinion. If the purpose of the analysis of rhythm were to obtain statistics of phenomena, this fact would block all study of the subject. But as this purpose is merely to discover rhythmic habits and tendencies and their effects, the differences of interpretation between individuals—if due precautions are taken—are not sufficient to obscure the phenomena under observation and they decrease with practice in analysis.

The subjective character of rhythm is easily illustrated by the ticking of a clock. In the ticking of a clock there is no rhythm; there is only an infinite series of: 1-1-1-1-1-1-1. But the listener immediately imposes upon this uniformity the fundamental 2-rhythm, and hears the tick as differentiated into pairs, one member of each bearing more stress than the other. Again, it is a common experience, in listening to a monotonous sound such as the steady rattle of a train on a level roadbed, to impose upon it from time to time widely varying rhythms apparently suggested by sentences in one's thinking. The subjectivity of these rhythms is at once seen by the fact that they can be changed at will: the same basic sounds can be shaped into the most diverse rhythms.

In human speech rhythmic effects are produced by four differentiations in successive sounds:[1]

(1) In duration

(2) In force

(3) In pitch

(4) In quality—difference in intonation according to the speaker's voice and the feeling expressed

These differences may be summed up in two groups:

A. As varying the amount of time given to the utterance of different sounds (1)

B. As varying the amount of emphasis given to the different sounds (2), (3), (4)

In an elementary analysis of rhythm, (3) and (4) may be disregarded. They are, so far as rhythm is concerned, only alternatives for (2), by which as real a differentiation of sounds is made as by (1).

Rhythmically, then, the classification of sounds must be on the basis of differences in (1) time and (2) stress.

In Latin rhythms, time seems to have been the only factor of differentiation; in Anglo-Saxon, stress the only factor. In English verse the variable combination of the two principles makes analysis doubly difficult.

It may, however, be simplified by approaching it from several points of view:

A. Word Accent

B. Pause

C. Sentence stress

[1] "Any device which . . . . distinguishes a syllable from its fellows makes it conspicuous, and this conspicuousness is what we really mean by accent. . . . . An accented syllable may be "softer or lower or shorter than its neighbors" (T. S. Omond, *English Metrists* [1921], p. 43).

WORD ACCENT

When a list of isolated words is read aloud, each monosyllable has approximately the same amount of stress as each of the others, and takes approximately the same amount of time for its utterance.

One syllable of each word containing two or more syllables has more stress than the other syllables in the word,[1] and approximately the same amount as is given to monosyllables.

As soon, however, as words are combined into sentences, two other rhythmic principles come into play—pause and sentence stress.

PAUSE

By the use of longer pauses sentences are divided from one another in speech and reading; and by the use of shorter pauses, one punctuated segment is separated from another within the sentence; by still shorter pauses the words that combine by reason of the closeness of association of their ideas into speech groups are separated from those which are used alone or which combine into other speech groups.[2]

The effect of these pauses is to break the stream of sound into movements of varying lengths corresponding to the sections which in music are called phrases; and the study of the range of length in these movements, their

[1] Exceptions are the two members of a compound word in which both elements still contribute to the meaning: *boy-king*, *gray-blue*, *long-felt*.

[2] These pauses are often so short that they may be imperceptible until the attention is called to them. They can, however, eventually be determined with precision by means of a machine—the kymograph, for example—that records and amplifies them.

dominant lengths, and the nature of the variation from sentence to sentence is one of the studies to be made in rhythm.[1]

SENTENCE STRESS

The stressing of certain syllables, which may or may not be the accented syllables of words, to bring out relationships of meaning in the sentence as a whole may be called *sentence stress*. Its distribution depends, not merely upon the sentence in itself, but also upon the context in which the sentence stands. In some sentences the exact placing of the stress cannot be determined with certainty.[2] It is obvious that most of the difficulty in analyzing rhythm arises from occasional doubt as to the placing of sentence stresses.

This difficulty is due to several causes. One is the possibility in some cases of more than one interpretation of the same material. Another is the habit of reading by words instead of by phrases and sentences. A third is the habit of compressing and slurring at times syllables which under other circumstances may bear a stress.

Differences of interpretation are perhaps the least serious of the causes of variation in results. They can be readily reduced by practice in looking for sentence stress and in reading sentence by sentence to look for indications of the contribution of each to the whole thought with reference to the other sentences between which it is placed. To

[1] In addition to these pauses, there are the highly individual pauses introduced for rhetorical effect—sometimes even between the parts of a word; but these it is impossible at present to include in the study.

[2] For example, the famous two words from *Macbeth*, "We fail," can be variously stressed: We′ fail. We fail′. We′ fail′. No one is certain which Shakespeare intended.

an intelligent reader, not handicapped by the habit of reading by single words instead of by word groups, the crucial cases where decision is impossible will soon be few.

The habit of reading by words instead of by word groups is a handicap in the analysis of rhythm which is not to be taken lightly. The person who pronounces the accented syllables of such words as *about*, *against*, *according*, *notwithstanding*, *however*, *therefore*, *very*, *extraordinarily*, *everyone*, *nobody*, and other empty words with the same meticulous care and precision as the accented syllables of content words will find it hard not to stress them in a sentence. The best way for him to gain accuracy and confidence in the analysis of rhythm will be to work with someone who reads by phrases.

The third difficulty, for a person who reads properly, is easily cleared away. It is necessary only to recognize that in the process of reading, many structural words which in themselves have a stress, lose this stress when they are part of a sentence. Very often they form part of an elaborate combination used for structural reasons, such as the following:

in order to understand′
in spite of all that could be done′
for the sake of your own reputa′tion
as I was about to tell′ you
whenever it can be tried′

But there are also many cases where structural words lose their stress when they are used in short groups:

the house′ across the way′
whatever you say′ shall be done′
it will have been two′years′ on Mon day

And there are also content words which are on occasion subordinated to the point of losing all stress:

to make what I mean per'fectly clear'

The examples given above are not in most cases the only possible ways of stressing; but they are common ways.

If it is clearly understood that stresses must be marked with reference to the interpretation of the sentence as a whole, and that word stresses may disappear in the process, most difficulties in marking will solve themselves.

Take, for example, the following sentences from Stevenson's "A Lodging for the Night":

High up overhead the snow settled among the tracery of the cathedral towers. The gargoyles had been transformed into great false noses, drooping toward the point. In the intervals of the wind, there was a dull sound of dripping about the precincts of the porch'.

To bring out the meaning, the syllables marked with accents would undoubtedly be read with more stress than the other syllables. It is hard to see how there could be any difference of opinion thus far.

The only remaining syllables which could possibly bear accent (except under circumstances of incorrect stress due to poor reading, which would be at once evident) are the syllables marked with secondary accents, which follow: overhead, among, tracery, intervals. To see that these exist merely for the enunciation of the word itself and have nothing to do with sentence stress is the work of only a moment.

In marking sentences, then, the greatest danger is not

that sentence stresses will be overlooked but that some word accents will be included. To be aware of the danger is in large part to avoid it.

Exercise

I. Train yourself in distinguishing sentence stress from word accent by carrying out the following directions carefully:

1. Read the following passage aloud, sentence by sentence. At the end of each sentence, copy it, stressing the syllables that you are certain bear sentence stress.

2. Consider separately all syllables about which you are doubtful, reading the sentences first with stress on them, then without stress on them, until they fall into their places as stressed or unstressed. If any remain obstinately doubtful, list them for further study.

3. Ask someone else to read the passage, sentence by sentence, and go over your marked copies to see if any revision of opinion suggests itself.

4. Read the passage to someone else, asking that person to indicate where, from your reading, the sentence stresses fall.

5. Bring to class for discussion the list of words about which you have not by any of these means been able to form an opinion:

The wind had triumphed and swept all the clouds from heaven. Only a few vapours fleeted rapidly across the stars. It was bitter cold. Things seemed almost more definite than in the broadest daylight. The sleeping city was absolutely still below the twinkling stars. Villon cursed his fortune. Would it were still snowing! Now he left an indelible train behind him on the

glittering streets. He was still tethered to the house by the cemetery of St. John. The leer of the dead man came back to him with a new significance. He snapped his fingers as if to pluck up his own spirits. He stepped boldly forward in the snow.

—Robert Louis Stevenson, "A Lodging for the Night."

II. Experiment with other short paragraphs of modern prose, until you feel that you can decide without much hesitation or doubt whether most of the syllables and words in a sentence should be classed as stressed or unstressed, with reference to their function in the sentence as a whole.

PUNCTUATIONAL UNITS AND SPEECH GROUPS

In reading a sentence for the first time, a good reader instinctively lets his attention run ahead continually to find the high peaks of meaning—the goal toward which the sentence is moving. In doing this, he knows that his eye usually need not go beyond the punctuation mark at the end of the sentence. If the sentence is at all long or, even though short, is complicated, the good reader looks also for marks of internal punctuation where, under this strain of attention, the eye and the voice may rest for a fraction of a moment. Punctuation marks, then, whether at the end of a sentence or within it, divide the material into segments which may be called *punctuational units*.

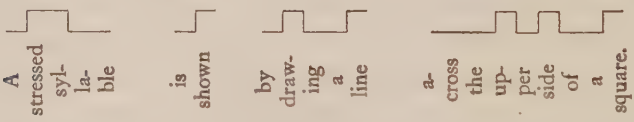
But even these punctuational units are commonly too long to be read without a break. In reading, then, we naturally subdivide them as we are accustomed to speak, keeping together the sounds which belong most closely together and making slight breaks as needed between such groups and other groups similarly related. These groups

of sounds which we commonly pronounce without break because of the closeness of their relationship as they function in the sentence may be called *speech groups*.[1]

As speech groups, unlike punctuational units, are not set off from one another by distinctive marks, it is necessary in the analysis of rhythm, to find some method by which they can be isolated and studied.

After much experiment with the common methods of marking arrangements of stressed and unstressed syllables, it was found possible, by the use of two levels on graph paper, to represent various combinations of stressed and unstressed syllables in such a way that they form patterns of different types; and also, in the process of representing speech groups by these patterns, to formulate certain principles on which the grouping was based.

On charting paper divided into squares of convenient size, let an unstressed syllable be shown by drawing a line on the lower side of a square; and a stressed syllable, by drawing a line across the upper side of a square. The perpendicular lines connect the two levels of stress and give continuity of pattern.



In order to get rid of all earlier metrical implications, the classical terminology for rhythmical feet has been

[1] An alternative is "breath groups": "Just as the meaning of the words necessitates the giving of greater prominence to the important syllables than to the unimportant, so here, too, in order to make clearer the thought, syllables that logically belong together are grouped in one breath; and that grouping is made apparent by the pause which takes place at the close of each phrase" (F. Cary Jacob, *The Foundations and Nature of Verse* [1918], p. 186).

abandoned and the following terms have been adopted for the fundamentally different types of *rhythmic patterns*, irrespective of length:

1. All patterns beginning with an unstressed syllable and ending with a stressed are called *up*, and represented by the symbol /.

2. All patterns beginning with a stressed syllable and ending with an unstressed are called *down*, and represented by the symbol \.

3. All patterns beginning with an unstressed syllable and passing through one or more stresses to end with an unstressed are called *hill*, and represented by the symbol ∧.

4. All patterns beginning with a stressed syllable and passing through one or more unstressed syllables, with or without intervening stressed syllables, to end with a stressed syllable, are called *dale*, and represented by the symbol ∨.

5. One or more stressed syllables used alone are called *high* and are represented by the symbol ⊤.

6. One or more unstressed syllables used alone are called *low*, and are represented by the symbol ⊥.

The greatest possible length for speech groups has not been determined. They must be at least as long as the longest words, and even longer. For we can speak even seven-syllable words without a breath pause between them and the words to which they are most closely related, thus:

characteristically enough—9 syllables
paleographical examination—11 syllables
paleographical difficulties notwithstanding—14 syllables

But in practice we should probably break up most groups of more than ten or twelve syllables.

In poetry, naturally, the speech groups, broken into as they are by the pauses at the ends of the lines, are much shorter than in prose.

Speech groups are, of course, infinitely variable according to their context. The following examples hold merely as they stand:

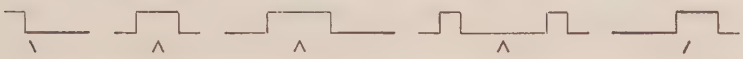
Up /	Down \	Hill ∧	Dale ∨
a friend´	friend´ly	our friend´ship	Saul´ the king´
to a friend´	friend´liness	for our friend´ship	David´ the king´
a good´ friend´	long´ friend´ship	our friend´liness	Samuel´ the priest´
to a good´ friend´	true´ friend´liness	of our friend´liness	King´ George´ the First´
a pleas´ant friend´	spoiled´ our friend´ship	of old´ friend´ship	Samuel´ the high´ priest´
an agree´able friend´	spoil´ing our friend´liness	of staunch´ old´ friend´ship	Frederick´ the Great´
a charm´ing friend´ of mine´	pleas´ant friends´ of mother´s	I told´ these friends´ of it	Saul´ the aged´ king´

High ⊤	Low ⊥
oh	, and,
oh, Charles	, truly,
"Words, words, words."	
oh, Charles, look	, however,

Practically, in most cases, there is not much difficulty in separating a simple sentence into its speech groups, as, for example, thus:

1	2	3
Practically,	inmostcases,	thereisnotmuchdifficulty
4	5	
inseparatingasentence	intoitsspeechpatterns.	

This sentence would be represented graphically:



But certain relationships tend to group some words together and separate them from other groups. These are, of course, subject to modification as sentences grow longer and more intricate, but these modifications also show principles of grouping.

Assuming that no speech group is less than a word and that most speech groups consist of two or more words, we find the following types of words forming natural and practically invariable speech groups:

1. Article and noun
2. Auxiliaries and verb
3. Single-word adjective and noun
4. Single-word adverb and word it modifies
5. Article plus single-word adjective plus noun
6. Copula and single-word complement
7. Transitive verb and object, with or without article
8. Unmodified prepositional phrase
9. Unmodified participial phrase
10. Unmodified subordinate clause
11. Unmodified simple sentence
12. Short group of words modifying the sentence as a whole
13. Short group of words tied by alliteration
14. All the members of an appositional group

Aside from these groups there are perhaps none that tend invariably to hang together. There are, however, certain other principles which are of use in separating the more closely related words from those less closely related. Among them are the following:

A short unmodified sentence is usually spoken as one speech group; but as soon as modification tends to make it long or hard to say in a breath, it breaks into two speech groups:

a) Modified subject and unmodified predicate:

The old man from whom this valuable information was obtained was a beggar.

b) Unmodified subject and modified predicate:

The old man gave them information of the most valuable character.

c) Subject and predicate together and modified object:

He captured innumerable supposedly impregnable forts.

d) Any unpunctuated compound element—subject, predicate, object, complement—tends to form a group by itself:

The King of Siam and his Queen are expected tomorrow.
The enemy attacked and captured the fort within an hour.
He collects especially manuscripts and incunabula.
They are increasingly expensive and hard to find.

In general, it may be said that a short simple sentence tends to form one speech group; that a short compound sentence tends to form as many groups as it contains clauses; and that a short complex sentence tends to break

into as many as it has clauses, both principal and subordinate. But if a sentence of any type also contains phrases other than extremely short essential phrases, these also may in themselves form separate speech groups. The principle underlying the formation of a group of any kind is simply that the words of which it is composed are more closely related in thought to one another than they are to words that precede or follow.

So in the analysis of the rhythm of any sentence, the first problem is the proper division of it into its natural speech groups. Uncertain and subject to individual interpretation as this at first seems, it can be done with increasing accuracy, as will appear in several ways:

1. The element of uncertainty concerns only a relatively small number of groups—too small to affect the general conclusions even when there is some difference of opinion.

2. The uncertainty is usually as to the length to which a single speech group may run. With increasing experience, both in analysis and in the speech habits of the author analyzed, the greater number of these cases will gradually settle themselves; and if the graphs are then reviewed before they are summarized, doubtful cases can be separated or joined, according to the revised opinion.

3. As most people read without the slightest difficulty or hesitation in introducing the slight pauses where they belong between the speech groups, the use of a recording machine to show where these pauses actually occur will not only settle individual problems but will gradually establish the common practice.

Exercise

Divide the following passages into their speech groups. Compare and discuss your results with those of others until there is practical agreement as to the limits of each pattern:

1. In this combat no man can imagine, unless he had seen and heard as I did, what yelling and hideous roaring Apollyon made all the time of the fight—he spake like a dragon; and, on the other side, what sighs and groans burst from Christian's heart. I never saw him all the while give so much as one pleasant look, till he perceived he had wounded Apollyon with his two-edged sword; then, indeed, he did smile, and look upward; but it was the dreadfulest sight that I ever saw.—JOHN BUNYAN.

2. It was seven o'clock of a very warm evening in the Seeonee hills when Father Wolf woke up from his day's rest, scratched himself, yawned, and spread out his paws one after the other to get rid of the sleepy feeling in the tips.—RUDYARD KIPLING.

3. A black bang was, but not ultimately, the most notable feature of her uncommon personality—straight and severe and dense across her clear pale brow and eyes.—JOSEPH HERGESHEIMER.

4. It was at the end of a summer evening, long after his usual bedtime, that Joseph, sitting on his grandmother's knee, heard her tell that Kish, having lost his asses, sent Saul, his son, to seek them in the land of the Benjamites and the land of Shalisha, whither they might have strayed.—GEORGE MOORE.

5. He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull.—JOSEPH CONRAD.

6. Those two girls, Constance and Sophia Baines, paid no heed to the manifold interest of their situation, of which, indeed, they have never been conscious.—ARNOLD BENNETT.

THE SENTENCE AS THE UNIT OF RHYTHM

As the sentence is the unit of thinking, so it is the unit of the rhythmic expression of thought. But just as no sentence, however independent in itself, should be constructed without reference to the sentence that precedes it and without looking forward to the sentence that is to follow, so, in the final determination of sentence rhythm, it is necessary to take into account the sentences that precede and follow. Rhythmically, in artistic writing, sentences are constructed in view of the paragraph of which they form a part, and paragraphs, in view of the entire composition which they help to build.

In the analysis of rhythm, then, the methods suggested are applied first to the single sentence; and afterward, to study of the rhythm of successive sentences in the paragraph and in the composition as a whole.[1]

STUDY OF RHYTHM IN THE SINGLE SENTENCE

I. SCALE

In the study of sentence rhythm, the first problem for consideration is the *scale* on which the sentence has been constructed. To take its rhythmic scale completely, the

[1] Although paragraphing is an important feature of style, it is more important from the side of thought patterns than of rhythm. At this early stage in the scientific analysis of style the most that can be done with paragraphs is to study the numbers of sentences they successively contain; and this is a mechanical matter, for which no special methods are needed. The successive lengths of sentences, on the other hand, need to be studied with care, not with reference to the paragraphs, but with reference to larger divisions of a composition dealing with one phase of the content. In other words, it is considered that at present the marking of paragraph divisions in the study of successions of sentences rather obscures than aids analysis.

syllabic length (*a*) of the sentence as a whole, and (*b*) of each punctuational unit[1] must be counted.

The usual method of taking sentence length, by number of words rather than of syllables, is rhythmically misleading. Compare, for example, the following sentences, each of which contains four words:

> Much fuss blocks work.
> Interminable reticulations complicate analysis.

The second sentence is rhythmically almost[2] four times as long as the first; yet each consists of four words.

For study of the scale of the sentence as a whole and of its punctuational units the method shown in Chart VI (p. 131) serves for rhythm as well as for thought patterns.

In a small body of work by an author who regards punctuation with respect and makes it a device of his style, the punctuational units may be studied profitably; but in most cases this kind of analysis is more uncertain and less fruitful than other types.[3]

Exercise

Chart the following sentences separately, using the method shown in Chart VI. As they do not belong together, they should be placed on separate sheets:

[1] On punctuational units, see p. 132 above.

[2] "Almost"—because the four syllables in the short sentence are harder to say and therefore take more time than any single group of four in the long sentence.

[3] In thus charting sentence scale, the fundamental rule as to the determination of punctuational units is: Follow your author's punctuation. You may think it eccentric or even wrong; but the moment you begin to rectify it or to improve upon it, you have destroyed the validity of your work.

To this rule the only exception that should be made is the rectification of obvious errors of the printer.

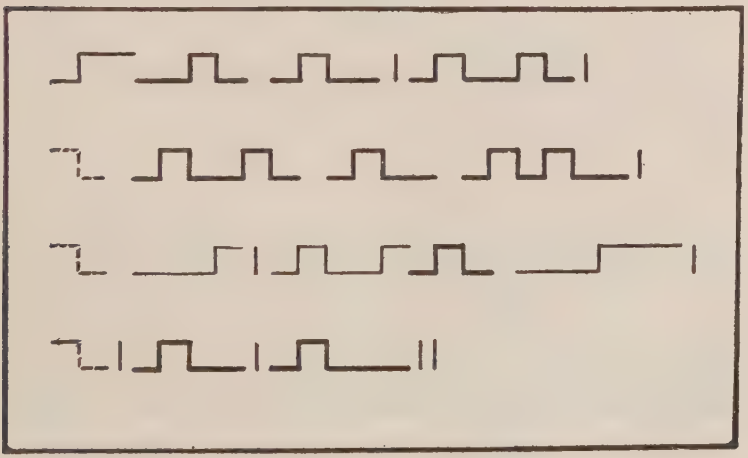
1. They were both of them rather like racehorses, quivering with delicate, sensitive, and luxuriant life; exquisite, enchanting proof of the circulation of the blood; innocent, artful, roguish, prim, gushing, ignorant, and miraculously wise.—ARNOLD BENNETT, *The Old Wives' Tale.*

2. Her secure, shy, contented laugh was all right as a response to Mrs. Corrie, sitting at the head of a long table, a tall graceful bird, thin broad shoulders, with the broad black frill slipping from them, rather broad thin oval white face, wiry auburn Royal family fringe coming down into a peak with hollow beaten-in temples each side of it, auburn coils shining as she moved her head and the chalky lisping voice that said little things and laughed at them and went on without waiting for answers.—DOROTHY RICHARDSON, *Honeycomb.*

2. SPEECH GROUPS AND PATTERNS

The sentence may next be analyzed into its speech groups and patterns, according to the method given on

CHART IX *A*[1]



[1] For the effect of colors, see Chart X, p. 180, below.

pp. 156 ff. To distinguish the different types of patterns, use colored pencils or inks—a different color for each of the six types of movement. In this way summarizing is both easier and more accurate:

The snow fell over Paris with rigorous, relentless persistence; sometimes the wind made a sally and scattered it in flying vortices; sometimes there was a lull, and flake after flake descended out of the black night air, silent, circuitous, interminable.

The patterns may be summed up as follows:

Type	Examples
/	4
\	3
∧	9—dominant
∨	0
⊤	0
⊥	0
Totals	16

Length	Examples
2	3
3	2
4	5
5	2
6	4
	16

Thus it appears that ∧ is the dominant type and that the commonest lengths are 4 and 6 syllables, although the lengths are much more varied than the types.

3. WEIGHT

The percentage of the number of stressed syllables to the total number of syllables may be called the *weight* of the stress. In regard to weight, authors differ widely from one another, and the same author shows very different weight according to his purpose and the nature of his material. Eventually we may know the range of weight within the work of a single author and so use a comparison of

weights in the determination of his stylistic qualities and in the differentiation of his work from that of others.

The weight can be found simply by taking the ratio of the number of stressed syllables to that of the total number of syllables and reducing to a percentage. Thus, in the Stevenson sentence, the weight is 23:66 or about 35 per cent.

As a cursory study suggests that the common range of weight is between $33\frac{1}{3}$ per cent and 50 per cent, percentages from $33\frac{1}{3}$ per cent down might tentatively be called *light* weight, and those from 50 per cent up, *heavy* weight.

4. RHYTHMIC WAVE LENGTH

In charting a sentence it will often be found that the same type of movement /, \, ∧, ∨, ⊤, ⊥ continues beyond the single speech pattern, beyond the punctuational unit. By the use of six different colors, the variations of movement are at once apparent.

In the Stevenson sentence, for example, of the 66 syllables, 42 are combined into speech patterns of the ∧ type. Not only so, but these hills are grouped in lengths of 14, (4, 4, 6 syllables); 16, (6, 4, 6); 3 and 9 (4, 5), respectively, without interruption by any other type of movement. Of the other speech pattern types, / continues once for 9 syllables (4, 5), once for 6, and once for 3; and the \ type occurs three times as three patterns of two syllables each.

By looking at the divisions between punctuational units, it will be seen that, in three cases, the same type of movement continues beyond the punctuational units.

The sequences of the same type beyond the single

speech group and even beyond the punctuational unit may be called *rhythmic waves*.[1]

In the Stevenson sentence, then, the dominance of the ∧ type of movement is due not merely to the high proportion of patterns of this type, but also to their combination into rhythmic waves, longer and more numerous than those of the other types.

5. CADENCE

The rhythm of the sentence has thus far been discussed with reference to (*a*) the pauses introduced by the divisions into punctuational units, (*b*) shorter pauses between the natural grouping of words in speech groups, (*c*) different lengths and (*d*) combinations of stressed and unstressed syllables within the speech groups themselves, and (*e*) the continuation of the same pattern beyond the single speech group and even beyond the punctuational unit, which has been called rhythmic wave.

There are still other determinants of rhythm, one of the most important of which is here called *cadence*. By *cadence* is meant the relationship between the dominant speech pattern and the points of greatest emphasis in the sentence: the beginning and the end; and, to a less marked degree, the beginnings and ends of the punctuational units.[2] The theory of cadence is that, if a particular rhythm is to be felt throughout a sentence, it must not

[1] In prose it will be found that the rhythmic waves often extend beyond the sentence, and in poetry, beyond the line.

[2] Mere pulling up before a punctuation mark creates a slight emphasis at the ends of sentences and of units, and the initial force used in beginning the next sentence or unit is inevitably somewhat greater than the stress given to syllables within.

merely dominate the total number of speech patterns but must also occur oftener than any other pattern *at the points of greatest emphasis*. Let us find the cadence of the Stevenson sentence:

1. There are only 3 types of speech patterns, used in the following ratio:

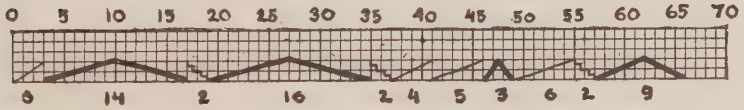
   42∧ 18/ 6\.

2. Rhythmic waves are: ∧ = 14, 16, 3, 9; / = 9, 6, 3; \ = 2, 2, 2.
3. Sentence begins / and ends ∧; it may be expressed graphically: /—∧.
4. Of the 8 punctuational units:

   3 = ∧; and 1 = / .
   1 begins / and ends ∧; graphically: / —∧.
   1 begins \ and ends ∧; graphically: \—∧.
   1 begins \ and ends / ; graphically \ — /.
   1 begins / and ends / ; graphically: / —/ .

What we have is a group of four hill-waves, varied by three much shorter up-waves, beginning with an up and punctuated at almost regular intervals (14, 16, and 18 syllables) by three downs of two syllables each —a curiously symmetrical performance.

CHART IX *B*



6. GROUPING OF STRESSED AND UNSTRESSED SYLLABLES

That the length to which stressed syllables run without interruption by unstressed and the lengths to which unstressed run without interruption by stressed is important

in the analysis of style cannot be doubted. But at present the only method suggested for dealing with this phase of the problem is to take frequencies of these lengths.

Thus, in the Stevenson sentence, we have:

Of 23 stressed syllables: used singly, 18; 2 together, once; 3 together, once.

Of 43 unstressed syllables: used singly, 18; by two's, 16; by three's, 9.

It appears, then, that Stevenson in this case rarely uses his stressed syllables in groups, and that he distributes his unstressed syllables among his stressed with considerable evenness.

Exercise

Make a study, similar to that of the Stevenson sentence, of each of the following sentences:

And on the top of the house, above the large attic, where the white mice ran in the twilight—an infinite, unexplored wonderland of childish treasures, glass beads, empty scent-bottles still sweet, thrums of coloured silks, among its lumber—a flat space of roof, railed round, gave a view of the neighbouring steeples; for the house, as I said, stood near a great city, which sent up heavenwards, over the twisting weathervanes, not seldom, its beds of rolling cloud and smoke, touched with storm or sunshine.—Walter Pater, "The Child in the House."

It is in death that he finds his truest inspiration; in the swift and sorrowful change that overtakes beauty; in the strange revolution by which great fortunes and renowns are reduced to a handful of churchyard dust; and in the utter passing away of what was once lovable and mighty.—Robert Louis Stevenson, "François Villon."

THE ANALYSIS OF PROSE RHYTHM

By the methods used for the study of the single sentence we may analyze long passages of prose rhythm.

Prose rhythm may perhaps be defined as a felt *composition* in the massing of speech patterns.[1]

Poetic rhythm may perhaps be defined as the subjection of speech patterns to the larger *design* of some form of verse. In poetry the verse pattern or design is felt to determine line length and grouping into couplets, stanzas, and strophes of varying types, and the cadences and paragraphs of free verse.

In all prose written with artistic intention, rhythmic *composition* can be found in the relation and proportion of different rhythmic phenomena—in the work as a whole and in its sentences, punctuational units, and speech patterns. What Mr. Lascelles Abercrombie writes of a long poem applies no less to a piece of prose:

> Just as meaning not only progresses, but continually generates a larger meaning which includes its components in a whole sum of meaning, so it is a property of rhythm continually to generate larger and similarly inclusive rhythms. A sequence of words becomes the rhythm of a phrase, and phrase-rhythms become the rhythm of a sentence, to which the phrases contribute as the words do to the phrase. It is not merely a linear sequence, but an inclusive and orderly summation, or the integration of a series. Thus as phrases of rhythm become sentences, so sentences of rhythm become paragraphs, and paragraphs of rhythm themselves become great rhythmic movements including in their

[1] The theory of definite "schemes" or syllablic patterns in prose is at least as old as Aristotle, who recognized the use of the paeon, or prose unit of three short syllables followed by a long syllable.

undulation the whole resultant of the successive phases of rhythm: movements which recognizably partake in, and are finally coextensive with, the whole perfected poem.[1]

METHODS OF ANALYSIS

I

1. Begin with a hundred successive sentences (omitting dialogue).

2. Cut a large sheet of charting paper into slips, each of them large enough to take all the patterns of one sentence (estimate from one of the longest sentences in the passage chosen).

3. Write the reference at the top of each slip and the number of each sentence in succession immediately to the left of the first pattern.

4. Read each sentence aloud several times before writing its patterns.[2]

5. As far as possible, place the pattern for each long punctuational unit on a separate line, adding the punctuation mark at the end. If two or more short units are drawn on the same line, leave wide spaces between them. This arrangement will expedite observation as to the number of times the rhythmic wave overrides the punctational unit.

6. Chart each sentence according to the method on pp. 165ff. above, using the same colors as were used in the case of the single sentence.

7. At the bottom of each slip containing a sentence, summarize the facts as to type and length of (*a*) beginning

[1] *The Principles of English Prosody* (1923), pp. 30 f.

[2] And see suggestions on p. 154, above, for increasing accuracy.

pattern, (*b*) final pattern, (*c*) dominant patterns, (*d*) rhythmic waves, (*e*) punctuational units and their relationship to rhythmic waves; that is, cadence.

II

8. Lay the slips down in the order of the successive sentences and summarize the facts for the one hundred sentences according to the subheads under 7.

9. Study the rhythmic waves in relationship to sentence length, to find out to what degree the waves override the end punctuation of the sentences. Take the range and the dominant lengths of the rhythmic waves.[1]

10. Study the cadence for the hundred sentences by the method given on pp. 168 f. above.

But from the comparison of results under I and II it will be seen whether the cadence of the whole mass of the prose, irrespective of its division into sentences, shows approximately the dominance of the same types of rhythmic waves as are found to dominate each individual sentence.

11. Study by the frequency method the grouping of stressed and unstressed syllables, taken separately. Find the range and the dominant for successions of uninterrupted stressed syllables and then for the unstressed syllables. These frequencies can best be made from the sentence slips.

The relative importance of the study of nucleation or distribution of stressed and unstressed syllables is unknown

[1] One way of getting the frequencies of the wave lengths irrespective of sentence length is given below. Write the type indicators in a column at the left and a scale by tens across the top of the page. After all the numbers indicating rhythmic waves have been set down, the extreme range and dominant appear at once.

and cannot be known until the analysis of style has been carried much further. This study should, however, be made, if only for the possibility of learning something about proportions in rhythmic poise.

There is at least one more study which should be made in connection with the analysis of rhythm—the effects of different groupings of words of varying lengths in speech groups; but up to the present time no satisfactory method of analysis has been found. That word length—apart from accent, tone color, and associations—does have an effect can hardly be doubted. Compare, for example, the three speech groups: *momentary, not enduring*, and *short as can be*, all of which are of the same syllabic length and have the same stressing. There seems to be a difference due to mere word length. Whether this is produced by the difference in the arrangement of the letters on the page or by a difference in pause in the speaking of the groups, it is as yet impossible to say, and for this reason, no method of analysis has been attempted.

SUMMARY

The full significance of these different summaries will not be understood until similar studies have been made, not only for many passages by the same author, but for many passages in the work of different authors, the results of which will establish:

1. The range of variation within which prose rhythm moves in regard to all the elements of which it is composed
2. The degree of uniformity and the ranges of variations within the work of a single author
3. The rhythmic proportions and successions which create beauty and those which are unpleasing

Although it will necessarily be a long time before we can speak confidently and with accurate knowledge of any of these points, we have even now the encouragement of knowing that every careful study of a considerable set of rhythmic passages is a contribution toward that end.

Enough has been done to suggest three definite possibilities:

1. That there are certain proportions between the dominant or major rhythmic movement and minor rhythmic movements introduced for variety which give much more pleasing effects than others; that this result is due, not to mere proportions, but to skilful massing as in the composition of a picture; that this massing is obtained by special care to secure domination of emphatic points, as at the beginnings and ends of the units and of the sentence and in the distribution of rhythmic waves

2. That there is a minimum of stress below which prose ceases to be rhythmically effective

3. That there is some relationship, as yet undetermined, between word length and length of speech pattern which affects rhythm; also between punctuational unit and rhythmic wave

Exercise

Analyze each of the passages below: (1) by Chart VI, to find syllabic lengths; (*b*) by Chart IX, to find weight and cadence and rhythmic waves and stress grouping:

1. *Apol.* Then Apollyon broke out into a grievous rage, saying, I am an enemy to this Prince; I hate his person, his laws, and people; I am come out on purpose to withstand thee.

Chr. Apollyon, beware what you do; for I am in the king's highway, the way of holiness, therefore take heed to yourself.

Apol. Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter; prepare thyself to die; for I swear by my infernal den, that thou shalt go no further; here will I spill thy soul.

And with that he threw a flaming dart at his breast; but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that.—JOHN BUNYAN, *The Pilgrim's Progress.*

2. Dawn came sharp and chill with red clouds on a faint green sky and drops of water on every leaf and blade. A breeze blew over the garden, dropping dew and dropping petals, shivered over the drenched paddocks, and was lost in the sombre bush. In the sky some tiny stars floated for a moment and then they were gone—they were dissolved like bubbles. And plain to be heard in the early quiet, was the sound of the creek in the paddock running over the brown stones, running in and out of the sandy hollows, hiding under clumps of dark berry bushes, spilling into a swamp of yellow water flowers and cresses.

And then at the first beam of the sun the birds began. Big cheeky birds, starlings and minahs, whistled on the lawn, the little birds, the goldfinches and linnets and fan-tails flicked from bough to bough. A lovely kingfisher perched on the paddock fence preening his rich beauty, and a *tui* sang his three notes and laughed and sang them again.—KATHERINE MANSFIELD, "Prelude," in *Bliss.*

3. . . . . In the extreme of dissolution, when not so much as a man's name is remembered, when his dust is scattered to the four winds, and perhaps the very grave and the very graveyard where he was laid to rest have been forgotten, desecrated, and buried under populous towns—even in this extreme let an antiquary fall across a sheet of manuscript, and the name will be recalled, the old infamy will pop out into daylight like a toad out of a fissure in the rock, and the shadow of the shade of what

was once a man will be heartily pilloried by his descendants. A little while ago and Villon was almost totally forgotten; then he was revived for the sake of his verses; and now he is being revived with a vengeance in the detection of his misdemeanours. How unsubstantial is this projection of a man's existence, which can lie in abeyance for centuries and then be brushed up again and set forth for the consideration of posterity by a few dips in an antiquary's inkpot! This precarious tenure of fame goes a long way to justify those (and they are not a few) who prefer cakes and cream in the immediate present.—Robert Louis Stevenson, "François Villon."

VERSE RHYTHM

As was said earlier, verse is to prose as design is to composition.

Verse rhythm is of two kinds: measured or metrical, and free.

In measured rhythm we have, in addition to the small speech patterns found in prose, the larger patterns introduced by fixed lengths and groupings of lines.

In free poetic rhythm (free verse), the speech patterns are allowed to shape themselves naturally, and to some extent, subconsciously, in patterns of lines of varying lengths and groupings of irregular form—strophes rather than stanzas.

In measured rhythm the patterns are reducible to two general types:

1. Those in which all the lines are of the same length: which again subdivide into blank verse; rhyming couplets of varying lengths, the commonest being ten-syllable lines (heroic couplets) and eight-syllable lines; and stanzas in which all the lines are of uniform length but have rhyme schemes of varying degrees of complexity

2. Patterns—stanzas and strophes—in which the lines are of varying lengths and have more or less intricate arrangements of rhymes, such as, for example, ballad meter, Spenserian stanza, Pindaric ode, and so on

In measured rhythm there is introduced a new principle not found in prose, which is that the word accents shall conform in varying degrees to a basic imagined design recognizable even in the most extreme variations from it. As soon as the foundation design or pattern ceases to be recognizable, the writing has taken the form of prose. In blank verse, for example, while there are comparatively few lines in good poetry which contain ten syllables with the accents on Nos. 2, 4, 6, 8, 10, and not elsewhere, there may be, on the other hand, such free use of the form that a passage written as prose and not beginning at the beginning of the line is not always at once recognizable as verse. This freedom particularly marks Shakespeare; note, for example:

> Are you sure that we are awake? It seems to me that yet we sleep, we dream. Do you not think the duke was here, and bid us follow him?

And the famous:

> We are such stuff as dreams are made on, and our little life is rounded with a sleep.

BLANK VERSE

In the use of a basic *single-line* pattern as a key to which each line may be said to be related as a rhythmic modulation is related to a fixed time in music lies the special feature of blank verse. Its rhythmic beauty will depend upon the proportion and kinds of variety introduced and subjected to the unifying basic design.

In the study of blank verse, then, far from attempting to reduce all lines to the ten-syllable iambic norm, the observer should, while keeping the basic design always in mind, study rather the variations of this norm.

The different phases of blank verse, which offer themselves for study are these:

1. The relationship between line and sentence (involving caesura)
2. The relationship between line and punctuational unit (run-on line)
3. The play of stress

In Chart X (*A*) a very simple device is given for showing the relationships between lines and sentences, and lines and punctuational units. Successive lines are numbered down the page and the horizontal scale gives line length in syllables. The alternating colors set off successive sentences; the perpendiculars stand for punctuation marks.[1]

When a hundred lines have been drawn as indicated, the facts may be summarized as follows:

1. The total number of sentences to the hundred lines
2. The frequencies of different lengths, the range of lengths, and the dominant lengths
3. The percentage of run-on lines[2]
4. The range of length of punctuational units, the dominant length, and the variety of lengths
5. The grouping of stressed and unstressed syllables[3]

[1] The actual marks may be used, if preferred; but they require, in the end, more time to make.

[2] In the usual sense: lines without any kind of punctuation mark at the end. The editor's punctuation should be followed strictly.

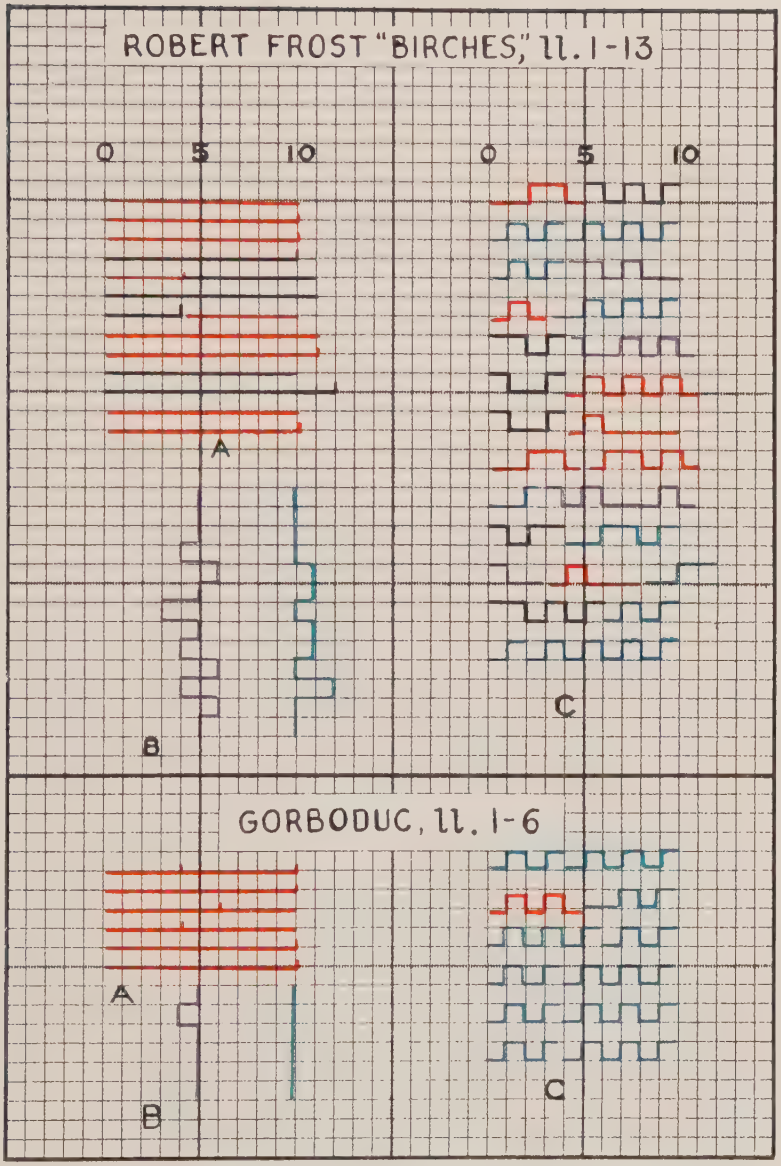
[3] As was done with prose (p. 165, above). But it may be valuable as well as interesting to read in this connection Mr. Robert Bridges' theory of the grouping of stressed and unstressed syllables (Appendix F, in *Milton's Prosody*).

When I see birches bend to left and right
Across the line of straighter darker trees,
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay.
Ice-storms do that. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.
Soon the sun's warmth makes them shed crystal shells
Shattering and avalanching on the snow-crust—
Such heaps of broken glass to sweep away
You'd think the inner dome of heaven had fallen.

—Robert Frost, "Birches," ll. 1–13

The silent night, that bringes the quiet pawse,
From painefull trauailes of the wearie day,
Prolonges my carefull thoughtes, and makes me blame
The slow Aurore, that so for loue or shame
Doth long delay to shewe her blushing face;
And now the day renewes my griefull plaint.

—*Gorboduc*, ll. 1–6.


ROBERT FROST "BIRCHES," ll. 1-13
0
5
10
A
B
0
5
10
C
GORBODUC, ll. 1-6
A
B
C

From these summaries it will be seen whether the poet's verse is on a large scale or a small, whether it moves in long sentence waves or short, and with or without wide variation; in what proportions its thought-spans tend to coincide with the line lengths imposed, and in what degree they tend to set up a contrary movement.[1] This study, then, gives a general idea of the scale and freedom of movement of the blank verse under observation.

In Chart X (*B*) the variable relationship of the stress against the total number of syllables is shown from line to line. The lines are numbered down the page as before; the horizontal scale measures the total number of syllables in each line and also the total number of stressed syllables. The inner line is, naturally, that which indicates the stresses. Two colors should be used.

In counting the total number of syllables, it seems best to distinguish between full extra-metrical syllables and mere "ripples" or syllables which can be slurred into others and do not really give the feeling of excess. Whether a syllable is really extra-metrical because it must be given approximately its full value in reading or is merely a ripple that can be blended into the adjacent syllable depends more upon the context than upon the syllable itself. In general, such light syllables as *-al*, *-ar*, *-el*, *-en*, *-er*, *-le*, *-re*, and so on are more likely to be treated as ripples than heavier syllables such as *-ing*, *-ful*, or *-ness*. The following examples may help to make the distinction clear:

[1] And note Wordsworth's comment that the merit of blank verse lies in the "apt arrangement of pauses and cadences, and the sweep of whole paragraphs, rather than in the even flow of single lines."

The goodliest fellowship of famous knights (ripple)
Which was my pride: for thou rememberest how (ripple)
Myriads of topaz-lights, and jacinth-work (ripple)
An act unprofitable, against himself (ripple)
"Ah, miserable and unkind, untrue" (no ripple)
To the island-valley of Avilion (ripple and no ripple)
Ruffles her pure cold plume, and takes the flood (no ripple)

—Alfred, Lord Tennyson, *Morte D'Arthur.*

Invoke thy aid to my adventurous song (ripple)
Of rebel Angels, by whose aid, aspiring (extra-metrical)
With vain attempt. Him the Almighty Power (ripple)
Hurled headlong down from the ethereal sky (ripple)
No light; but rather darkness visible (no ripple)
And high disdain from sense of injured merit (ripple)
Fallen Cherub, to be weak is miserable (two ripples)
In Vallombrosa, where the Etrurian shades (two ripples)
For that celestial light? Be it so, since he (two ripples)

—John Milton, *Paradise Lost.*

Extra-metrical syllables should be counted so that they add to the total number for the line; but ripples should be written as a slight curve (or double curve, if, as sometimes happens, there are two in a line) without extending the length of the line.

The stresses should be marked according to the natural speech patterns, without regard to the basic design according to which only syllables 2, 4, 6, 8, 10 would be stressed.

When a hundred lines have been charted, the percentage of 10-syllable lines to lines longer and shorter; the percentage of lines with ripples to those without; the percentages of lines with 5 stresses and with each variant number can be taken. The summary will show how nearly the lines

conform to the basic design and to what degree and of what sorts variations are found.

In Chart X (*C*) speech patterns are shown as they occur. By using, as with prose, one color for all patterns of the same type—up, down, hill, dale, high, low—it is possible to take quickly and accurately percentages as follows:

1. The proportion of patterns of each type to the whole number of patterns
2. The proportions of different types at the beginning and the end, taken together[1]
3. The wave-lengths of all patterns of the same type used without interruption—range and dominants
4. The varying frequencies of lengths of speech patterns
5. The most frequent pattern forms (individual patterns, as: ⎍⎍⎍ ⎍⎍⎍ etc.) within the line; at the beginning; at the end[2]

All these facts put together should give the peculiar rhythmic qualities of the blank verse studied.

Exercise

1. Analyze the qualities of the following blank verse:

And the first grey of morning fill'd the east,
And the fog rose out of the Oxus stream.
But all the Tartar camp along the stream
Was hush'd, and still the men were plunged in sleep:
Sohrab alone, he slept not: all night long
He had lain wakeful, tossing on his bed;
But when the grey dawn stole into his tent,

[1] They may be combined thus graphically: /—/; /—\; ∧—/, etc., in taking frequencies.

[2] This last count will show the proportion of feminine and of weak endings (stress plus non-stress, and two unstressed).

He rose, and clad himself, and girt his sword,
And took his horseman's cloak, and left his tent,
And went abroad into the cold wet fog,
Through the dim camp to Peran-Wisa's tent.
Through the black Tartar tents he pass'd which stood
Clustering like bee-hives on the low flat strand
Of Oxus, where the summer floods o'erflow
When the sun melts the snows in high Pamere:
Through the black tents he pass'd, o'er that low strand,
And to a hillock came, a little back
From the stream's brink, the spot where first a boat,
Crossing the stream in summer, scrapes the land.
The men of former times had crown'd the top
With a clay fort: but that was fall'n; and now
The Tartars built there Peran-Wisa's tent,
A dome of laths, and o'er it felts were spread.
And Sohrab came there, and went in, and stood
Upon the thick-pil'd carpets in the tent,
And found the old man sleeping on his bed
Of rugs and felts, and near him lay his arms.

—Matthew Arnold, "Sohrab and Rustum."

2. Compare 100 lines of blank verse in Shakespeare's *Two Gentlemen of Verona* with 100 lines in *The Tempest.*

3. Study the blank verse in Robert Frost's "Birches."

RHYMING COUPLETS

To study rhyming couplets of any length, we may proceed as for the study of blank verse, except that a device must be found for showing the relationship between each pair of lines which are held together by rhyme. The study of the rhymes themselves, it should be noted, does not be-

long to the analysis of rhythm, but to the study of tone-color.

Perhaps the simplest device for studying the lines in pairs is to keep the left-hand side of the page for the odd lines and the right-hand side for the even lines. In this way the couplet may be viewed with its constituent lines parallel. The same devices can then be used as in the case of blank verse.

Exercise

1. Study a hundred couplets of strongly contrasted authors, for example: Pope's *Rape of the Lock* and Keats's *Endymion*.

2. Study a hundred couplets of two authors, one of whom is patently influenced by the other, as, Masefield's 8-syllable and 10-syllable couplets with Chaucer's lines of these types.

STANZA FORMS

All stanza forms may be analyzed in precisely the same manner as blank verse, except that it is well to leave space between stanzas for quick matching up of stanza with stanza in the study of rhyme schemes, later on.

Read aloud all the stanzas of a poem, to make sure that there are no flaws or variations in the scheme chosen.

If you summarize by using letters (as is commonly done) to note the arrangement of the rhymes, and numbers for the syllabic length of each line, you can summarize each stanza in convenient form. By making the numbers much smaller than the letters or by writing them as index numbers, the impression is made clearer, thus: 4x 3a 4x 3a.

In this way differences between successive stanzas can be seen at a glance.

Exercise

1. Study the first ten stanzas of Chaucer's "Parlement of Foules" and of Masefield's *Daffodil Fields;* or of Spenser's *Faerie Queene* and Thomson's *Castle of Indolence.*

2. Study various examples of ballad meter.

3. Study different stanza forms in Tennyson's early lyrics.

FREE VERSE

Free verse may perhaps be described as verse composed without reference to a fixed pattern or design but merely to secure the cadence or swing which most perfectly fits the content. Both line length and movement are thus entirely in the hands of the poet and cannot be judged by reference to any fixed standard of verse but merely by the effect upon the reader's or listener's mind.

In the study of free verse, the essential condition to establish is a mode of charting which will represent without distortion as nearly as possible what the poet intended. Particular care should be taken to place the lines in precisely the same relationships that they have on the printed page.

The most interesting points for study are:

1. Line length with reference to sentence structure (uncontrolled by stanza or line pattern)

2. Successions of rhythmic waves (uncontrolled by a dominant type of meter)

Line length with reference to sentence structure can be shown by the method of Chart X (*B*) on page 180.

Each line should be drawn exactly as it stands on the

page, with alternating colors to distinguish the sentences, and small perpendiculars to separate rhythmic units. If possible, the entire poem should be charted on one page.

Summaries should be made on the following points:

The phenomena of line length per se: (*a*) range and dominant length; (*b*) the range of interval in length between successive lines and the dominant intervals.

The relationships between line length and punctuational units and sentences. Here the percentage of coincidence between the ends of lines and the ends of punctuational units and sentences should be taken.

The study of rhythmic waves can be made as in Chart IX (pp. 165–69, above). While it is more difficult to determine the movement in all cases, for the reason that it is entirely uncontrolled by a pattern to which doubtful cases can be referred, it is none the less possible, by reading and rereading the lines aloud, to reach a conclusion in most cases as to the cadence intended.

The usual summaries as to types and lengths of speech patterns, and also as to the lengths and interweaving of rhythmic waves should be taken. The point of particular interest, in connection with free verse, is the extent to which the line length is determined by the grouping of the words into speech patterns. In some free verse the line divisions come absolutely between the speech patterns as, for example, in Mr. Sandburg's "Fog":

The fog comes
on little cat feet

It sits looking
over harbor and city
on silent haunches
and then moves on.

General Exercises in the Study of Rhythm

1. Make a comparative study of: (*a*) Shakespeare's blank verse and that of any other Elizabethan; (*b*) Shakespeare's early and late blank verse.

2. Make a comparative study of the blank verse of any two of the following: (*a*) Wordsworth; (*b*) Tennyson; (*c*) Robert Frost; (*d*) Edwin Arlington Robinson.

3. Compare the rhyming couplets of Dryden and Pope.

4. Study the meter of old ballads and modern imitations of old ballads.

5. Study a group of short lyrics by any of the following: (*a*) Algernon Swinborne; (*b*) Dante Gabriel Rossetti; (*c*) Edgar Allan Poe; (*d*) Emily Dickinson.

6. Study several short poems by any of the following: Walt Whitman, "H.D.," J. G. Fletcher, Amy Lowell.

7. Make a study of modern verse forms as found in *Poetry*, *The Dial*, *Others*, *Wheels*.

8. Compare the prose rhythms of Sir Thomas Browne and of John Milton.

9. Compare the prose rhythms of W. H. Hudson and of Joseph Conrad.

10. Study Shakespeare's prose rhythm.

CHAPTER VI

TONE PATTERNS

GENERAL METHOD OF STUDY

BASIC SOUNDS

Every language has its fundamental sound basis, unlike that of every other. German is spoken far back in the mouth with many gutturals; French, well forward in the mouth, with many nasals; English, as derived from a Teutonic basis with a French superstructure, is a compromise between the two, more palatal than guttural and without the French nasalization.

When a language is spoken, its sounds may be analyzed into a certain range of what we call vowels and consonants. In French and in German there are sounds not used in English and in English, sounds not used in French or in German; and in Arabic, for example, there are sounds unlike anything in English, in French, or in German.

The English system of sounds, very imperfectly represented by letters, may be roughly classified into fifteen vowels and twenty-four consonants. These are:

Vowels

a ā (ate); ă (at); â (air); à (ask); ä (are); ạ̈ (all)
e ē (me); ĕ (met)
i ĭ (it)
o ō (oh); ŏ (not)
u ū (you); ŭ (but); û (fur); ụ (put)

Consonants

b, f, p, v
ch (church)
d, t, th (thin); h, th (the)
g (go); j (age); k (cat)
h, w, y (you)
l, m, n, ng, r
s (us); sh (nation); z (ease); zh (azure)[1]

These thirty-nine sounds are used with very different degrees of frequency in our speech. The sounds most frequently recurring are those that make up the structural words which are the basis of the language (cf. pp. 74 ff.). They create a kind of basic tone color, variations and modulations of which are introduced for special stylistic effects; but in general it may be said that (some flexibility as to the repetition, omission, and choice of structural words admitted) tone color effects are produced mainly by the choice and arrangement of content words.[2]

Although the continual use of tone color by all writers of artistic intent needs no demonstration, the extent to which stylistic effects are dependent upon mere arrange-

[1] This rough classification does not include very delicate shades of sound—for instance, it does not distinguish between the indefinite vowel sound in such words as *china*, *mantle*, from *ŭ*, which it most nearly resembles; but to make these slight distinctions would complicate the study of tone color too much in this early stage of style analysis.

It should be observed that the sounds represented by the thirty-nine symbols above are spelled in many different ways. Thus: *o̧* stands for the *o* in *or*; *ĭ*, for the *y* in *pity*; *û*, for the *e* in *her* and the *i* in *fir*; *t*, for the *ed* in *laughed*, and so on. The diphthongs are made as follows: *ī* = *ä* + *ē*; *ou* = *ä* + *ū*; *oi* = *o̧* + *ē*.

[2] As to the use of structural words for tone color, note Conrad's repetition of *was* and of Norris's of *and* on pp. 8 f., above; but such uses of structural words are rare.

ment of sounds is not realized by most persons today. Yet quotations might easily be assembled to show that very early writers were fully aware of the effects produced solely by the play of sound. Perhaps the following passage from Dante will suffice:

> We must choose our words not only for elegance, but for sound—to perform which a mastery of the language is required. The poet must have a store of words, and must have the art to manage his vowels to the best advantage, that they may go the further. He must also know the nature of the vowels—which are more sonorous, and which more soft and sweet—and so dispose them as his present occasions require.[1]

And all good literature—both prose and poetry—is full of striking examples of tone color, used not only for producing general impressions of the most varied kinds, but also for suggesting very special and momentary effects. Take, for instance, the line from an unknown medieval carol writer who wished to suggest the Virgin's lullaby:

"And *s*ti*ll* *sh*e *l*u*ll*èd him a*sl*eep."

It is all a melody of *s* and *l*. Or again, the Latin line of another carol writer who tried by the use of sounds to suggest the Virgin playing pat-a-cake with the Child,

"Michi plausus oscula da-da,"

which fairly represents the patting sound.

The search for the many devices of tone color in good writing is one of the most fruitful means of getting at the secrets of style.

[1] *De Vulgari Eloquentia.*

TONE PATTERNS

The simplest approach to the study of tone color is through the various formal patterns in which it is found.

The principal sound patterns are:

A. Repetition (of words and groups of words)

B. Rhyme (repetition of syllables and groups of syllables)

C. Alliteration (repetition of letters beginning words or syllables)

D. Assonance (repetition of vowels surrounded by different consonants)

E. Consonance (repetition of consonants surrounded by different vowels)[1]

In addition to these patterns, which are everywhere observable in prose and poetry, there are general principles according to which, in highly artistic writing, tone color is distributed. These will be discussed after the patterns.

A. REPETITION

There are, stylistically, two kinds of repetition: (1) the repetition of unimportant words from inability or unwillingness to take the trouble to avoid it; and (2) the repetition of important words for the express purpose of emphasizing their content and the sounds by which it is conveyed. It is only the first kind of repetition that is avoided by artistic writers; the second is cultivated by them. On this point hear Anatole France:

> Verbal repetitions? In a writer worthy of the name—remember this—there are no such things. Doubtless . . . . you will find in my paragraphs a word that comes over and over again.

[1] Rhyme, assonance, and consonance may be regarded as incomplete identities of sound or as perceived differences in partial repetition.

That is the *leit-motiv* of the symphony. Be careful not to delete it and replace it by a synonym. Real synonyms do not exist.

The following passage gives a very striking example of repetition used for a very special effect. Perhaps the best way to show this is by arranging the spacing to bring it out more clearly:

The clouds were *drifting* above him *silently*
and *silently* the *sea-tangle* was
drifting below him.
He was alone.
He was unheeded, happy, and near to the *wild heart* of life.
He was alone and young and wilful and *wildhearted*,
alone amid a waste of *wild air* and brackish waters
and the *sea*harvest of shells and *tangle* and veiled grey sunlight
and gay*clad* light*clad* figures of *child*ren and *girls*
and voices *childish* and *girlish* in the air.[1]

The entire passage describing Stephen on the seashore and his vision of the girl contains 438 words, of which 108—almost 25 per cent—are repeated. Several are used four, five, and six times. Several word groups are repeated as wholes; one of these contains seven words.

While it is clear that this repetition, in general, is used only to create and establish atmosphere, in the case of the first sentence we have the device of repetition in the inverse order to suggest reflection in the water.

In the study of repetition, the two main points to be settled are these:

1. In a passage or poem noteworthy for its repetitions, what proportion of the matter consists of words used more than once?

[1] James Joyce, *A Portrait of the Artist as a Young Man.*

2. Are these repetitions intentional or accidental? In other words, do they emphasize the elements for which the passage exists or do they merely call attention by the jingle to quite unimportant words?

In the following passage, note that the word *machinery*, which is repeated until it actually forms one-eighth[1] of the material, is so repeated for continual focus on the idea it conveys:

> Faith in *machinery* is, I said, our besetting danger; often in *machinery* most absurdly disproportioned to the end which this *machinery*, if it is to do any good at all, is to serve; but always in *machinery*, as if it had a value in and for itself. What is freedom but *machinery?* What is population but *machinery?* What is coal but *machinery?* What are railroads but *machinery?* What is wealth but *machinery?* What are, even, religious organizations but *machinery?*[2]—MATTHEW ARNOLD, *Culture and Anarchy*.

Exercise

1. Study repetition in one thousand words each, taken from essays by, for example, Matthew Arnold, Cardinal Newman, and Thomas Carlyle (Manly's *English Prose and Poetry*).

2. Examine a number of passages of one hundred words each, to get some idea of variation in the use of repetition.

B. RHYME

For the study of rhyme patterns, the familiar device of representing syllables that rhyme by the same letter of

[1] Proportions in any passage can be found by the usual frequency method, counting all occurrences of every content word, or structural word plainly emphasized, which occurs more than once, and taking the percentages of the sums.

[2] The effect is intensified by the parallelism in the questions.

the alphabet may be used. A Shakespearean sonnet is summed up: *ababcdcdefefgg*.

The symbol *x* may be used where lines do not rhyme. Thus ballad meter is: *xaxa*.

By drawing the lines to scale in the usual way and placing the proper letter where it belongs, the complete rhyme pattern may be seen at a glance. Internal rhymes, of course, should be included. Thus the rhyme pattern for the first stanza of "The Nutbrowne Maide" (cf. p. 245, below) is:

----a	---a	-----b
---c	---c	-----b
---d	----d	-----b
---e	---e	-----b
---f	---f	-----g
----h	---h	-----g

A special symbol may be used to indicate false rhymes, and so facilitate the counting of them when they occur in sufficient numbers to be a defect in style. This might be the use of a question mark after the letter indicating correspondence of rhyme. Thus in the following stanza of *In Memoriam* the rhyme scheme might be marked:

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right,
Ring in the common love of good.

-------a?
-------b
-------b
-------a?

After the facts about rhymes have been charted, they should be summarized to show: (1) rhyme pattern;

(2) regularity and perfection of rhyme pattern; (3) regularity of intervals between the rhymes.

Exercise

1. For a study of imperfect rhyme, Tennyson's *In Memoriam* offers somewhat surprising material; for a study of ingenious rhyming, the work of Browning is good.

2. For the peculiarities of polyphonic prose, Amy Lowell's *Can Grande's Castle* may be used.

c. ALLITERATION

Alliteration—agreement of the initial letters—is widely used and with very good and very bad effects. In Old English verse it is found as a device for binding together the two halves of a line. Commonly two words in the first half-line and one in the second begin with the same letter; but sometimes only one alliterating letter is found in each, and occasionally two alliterating letters are found in each half, thus:

A *w*ar-hardened *w*arrior, *W*ulfstan his name,
*C*alled out to them over the *c*old water;

and

In a *s*ummer *s*eason when *s*oft was the *s*un.

In Old English any vowel might alliterate with any other; but the consonants must agree. For example, *sceal* (pronounced almost like *shall*) was not used to alliterate with *stǣr* (pronounced *stair*), or with a word beginning with *s* plus vowel. So in the modern use of alliteration a careful writer tries to keep the repetition of sound clear-cut by not binding together in this way words that begin with similar, but not exactly the same, sounds.

In Old English the accent of the word fell upon the root syllable, which, except in compounds, was the first syllable; consequently—except in compounds—the alliterative syllable was also a stressed syllable. In modern English, with its large complement of words from French, the stress is very often not on the first syllable, and alliteration is by no means always confined to initial, or even to stressed, syllables. The different kinds of alliteration may perhaps be summed up as follows:

1. *Surface* alliteration: alliteration of stressed syllables, whether beginning or within words:
   *w*ilful and *w*ildhearted; *h*appy and un*h*eeded; in*v*olved but in*v*aluable.
2. *Submerged* alliteration: alliteration of stressed with unstressed syllables, or of unstressed with one another:
   *l*ong rivu*l*et—end*l*ess; *a*la*b*aster—*a*m*b*er; *m*ultitude—pyra*m*id.
3. *Crossed* alliteration: alliteration of two sets of letters so that one set is included within the other:
   wild*h*earted and *h*appy in *w*ilfulness.
4. *Eye* alliteration:[1] alliteration of letters only, the sounds being different as in the case of the last *c* below:

> Mute as a mouse in a
> *C*orner the *c*obra lay,
> *C*urled round a bough of the
> *C*innamon tall. . . . .
>
> —Ralph Hodgson, "Eve."

5. *Close* alliteration: alliteration of successive syllables or syllables separated by an interval of not more than one:

[1] There may be some doubt as to the validity of eye alliteration. Further study of apparent cases should be made.

Whereat with *b*lade, with *b*loody, *b*lameful *b*lade,
He *b*ravely *b*roach'd his *b*oiling *b*loody *b*reast. . . . .[1]

6. *Loose* alliteration: alliteration of syllables separated by intervals of two or more, and often by much longer intervals: *F*oreign *l*anguages are a *f*avourite *t*opic, and as these *m*en are bi*l*ingual they have a *f*air *id*ea of what it *m*eans to *t*alk in *m*any *d*ifferent *i*dioms.

Commonly several or even all these kinds of alliteration are to be found in any considerable passage of good writing.

In the skilful manipulation of alliteration, however, there is far more subtlety than is indicated by this classification. Note, for example, the following:

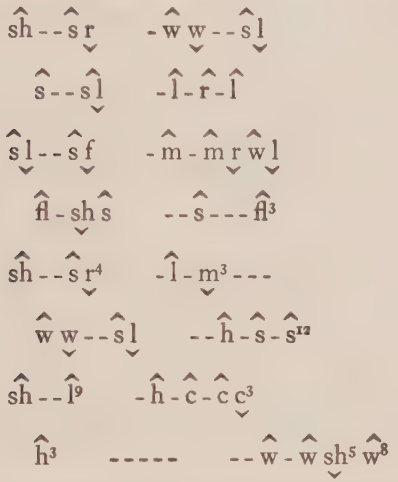
*sea*harvest of *sh*ells: *s—h—sh*
house of *squ*alor and *su*bterfuge to *qu*een it in faded *c*erements:
squ—su—qu—c (=*s*)

Study of alliteration.—To study alliteration in verse, draw lines as for the study of rhymes, inserting the alliterating letters in order at the places where they come. At the end of the last member of each series, write an index number to show how many letters are included in the series. See the stanza from Meredith's "Love in the Valley" marked below:

Shy as the squirrel and wayward as the swallow,
Swift as the swallow along the river's light
Circleting the surface to meet his mirrored winglets,
Fleeter she seems in her stay than in her flight,

[1] *A Midsummer Night's Dream.* Shakespeare, of course, is ridiculing this kind of alliteration.

Shy as the squirrel that leaps among the pine-tops,
Wayward as the swallow overhead at set of sun,
She whom I love is hard to catch and conquer,
Hard, but oh the glory of the winning were she won



In this stanza there are nine series of alliterating letters, which are given below with the intervals by which they are separated:

sh 5: 37–8–24–21
s 12: 6–1–2–7–3–11–2–7–12–6–1
r 4: 16–12–17
w 8: 0–26–24–0–31–1–1
l 9: 4–1–3–1–10–17–10–10
m 3: 1–22
(f) fl 3: 7–9
h 3: 9–5
c 3: 1–10

Of these series, 5 (*sh*, *s*, *w*, *l*, *r*) occur 4–12 times. In 2 (*s*, *l*) the intervals are short (of 19 cases, 6 are 10–17, and

13 are 1–7); in 2 (*sh*, *r*), long (of 7 cases, 1 is 8, and 6 are 12–37); in 1 case (*w*), there are 3 long intervals (26–24–31) and 4 of 1 or 0.

The other four series, which occur only 3 times each, may be called incidental, and are commonly (5 times out of 8) at intervals of 5, 9, and 10.

Of the 50 cases of alliteration, 15 (30 per cent) are submerged. The arrangement of surface (marked ^) and submerged (marked ˇ) alliteration is extraordinary:

Surface immediately followed by submerged.....	12
Surface followed by submerged with an interval of 1	1
Surface preceded by submerged.....	1
Surface preceded and followed by submerged.....	1

In every case but one, the two kinds of alliteration are together, and in 12 out of 15, the submerged follows the surface.

These summaries mean that the stanza is "threaded" on the musical sounds *s* and *l*, which are found in the first six lines (and *l* in the seventh), and make up 42 per cent of the alliterating sounds; that at longer intervals the *s* is emphasized by *sh*, which is carried through to the very end; that a sense of movement through the air is conveyed by the *w*-sound, which is 4 times concentrated in two successive syllables and appears in lines 1, 3, 6, and 8; that 3 of the 4 alliterative *r*'s are submerged and 2 of the 4 are built up into the curious assonance combination *river's . . . . mirrored winglets*, and in this same combination, in which *mirrored* is tied to *meet* by alliteration, *meet* is tied to *Fleeter* and *she seems* and perhaps *leaps* by assonance;

that the sudden introduction of 3 alliterating voiceless stops in *catch and conquer* stops the lovely sweeping movement of the sound and suggests the idea that they convey. Another source of beauty is the "dipping" movement in the groups of surface and submerged alliteration of the dominant sounds and the "looseness" of the other alliterating series. And these sounds reinforce a rhythm that suggests the movements of squirrel and swallow.

In the study of prose the problem is more complicated. The simplest method devised[1] thus far keeps the text, as in Ruskin's description of St. Mark's given below.

And well may they fall *b*ack, for *b*eyond those troops of *o*rdered *a*rches there rises a vision *o*ut of the *e*arth, and *a*ll the great square seems to have *o*pened from it in a kind of *a*we, that we may see it far away—a *m*ultitude of *p*illars and white domes, *c*lustered into a *l*ong *l*ow *p*yra*m*id of *c*o*l*oured *l*ight; a treasure-heap, it seems, *p*artly of gold and *p*artly of o*p*al and *m*other-of-*p*earl, hollowed beneath into five great vaulted *p*orches, *c*eiled with fair *m*o*s*aic, and be*s*et with *s*culp*t*ure of *alabas*ter, *c*lear as *amb*er and de*l*i*c*ate as *i*vory—sculp*t*ure fantas*t*ic and involved, of *p*alm *l*eaves and *li*lies, and *g*rapes and *p*omeg*r*anates, and *b*irds clinging and fluttering among the *b*ranches, all *t*wined *t*ogether into an endless network of *b*uds and plumes; and, in the midst of it, the *s*olemn *f*orms of angels, *s*ceptred, and robed to the *f*eet, and leaning to each other across the *g*ates, their

[1] By Donald Glassman. Where so much material is involved, the use of dashes for syllables involves continual error in taking intervals. Short pieces in which the alliteration does not interlace closely may be studied like verse.

figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden, when first its gates were angel-guarded long ago.

—John Ruskin, *The Stones of Venice.*

Exercise

Study the alliteration in the Ruskin passage as the Meredith was studied, noting, however, the modified method. The study may be made by answering the following questions:

1. What is the proportion of alliterative syllables to the total number of syllables?

2. How many different series of alliterating sounds occur? Count the index numbers.

3. In what proportion are these alliterating sounds submerged?

4. What is the length of the longest series? the shortest? the usual length? Take frequencies.

5. What are the intervals between the members of each series? Note all intervals and sum up as frequencies.[1]

6. Do you find that the Ruskin passage is "threaded" on a group of sounds, with patches of other sounds? Which sounds are used in each way?

[1] It is in the taking of these intervals only that the subjective element is likely to cause difference of opinion. There is sometimes question whether, if the same letter occurs as a member of a series after an interval during which other series have come in, it is to be regarded as the continuance of the first series resumed after an interruption or as a new series which happens to begin with a letter used before. In cases of doubt, it is perhaps wiser to count the second occurrence as a fresh series than as carried over after a long interval in which other letters have come into play. But no one knows as yet how far the effect of alliterating letters can carry.

7. Is there much incidental alliteration?
8. Is the alliteration in general loose or close?
9. Are there instances of trite or ineffective alliteration?
10. What, if any, special peculiarities do you observe?

When you have made as many summaries as you can, interpret them as the facts about the Meredith stanza were interpreted.

There are several ways in which alliteration may become a positive blemish in style: One is the use of it to excess; another is the use of trite alliterative expressions; and a third is accidental alliteration.

When alliteration is used so much and so closely that the ear becomes expectant of its jingle, it becomes a source of annoyance or of amusement. See the example quoted on page 198, above.

When it consists of "crystallized phrases" borrowed from pieces of literature so much quoted that the phrases are immediately recognized as trite, the alliteration loses all effectiveness. The use of ready-made phrases of this kind is one of the surest marks of "fine writing" (see pp. 96 f., above).

Again, in almost any piece of careless writing can be found instances of casual and unconsidered alliteration which jar upon the ear and the attention. Here, for example, is a sentence chosen absolutely at random—the first that turned up in the book that happened to be nearest at hand:

*C*rofton *s*oon *c*ame into *con*flict with John *S*impson, the *a*fternoon *l*ecturer, a *fi*fth *m*onarchy *m*an and vio*l*ent *A*nabaptist. He had been a *c*andidate for the *l*iving when *C*rofton was *a*ppointed.

As soon as the attention has been called to the occurrence of accidental and ineffective alliteration, it is interesting to find how much of it occurs, and also to see how, by a little experiment, flagrant abuses of the device can be got out, to the manifest improvement of the style.

Exercise

I. In any newspaper mark the alliteration. Decide how much of it is of the obvious type, which is so easily overdone, and how much of it is due to accident. Make experiments in reduction of the obvious and in omission of the accidental cases.

II. In the following sentences from authors of very different periods and of very different degrees of excellence, study the alliteration:

1. In vain do individuals hope for immortality, or any patent from oblivion, in preservation below the moon.

2. God who can only destroy our souls, and hath assured our resurrection, either of our bodies or names hath directly promised no duration.—Sir Thomas Browne.

3. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, imbalmed and treasured up on purpose to a life beyond life. 'Tis true, no age can restore a life, whereof perhaps there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which whole nations fare the worse.—John Milton.

4. Knowledge, then, is the indispensable condition of expansion of mind, and the instrument of attaining to it; this cannot be denied, it is ever to be insisted on; I begin with it as a first principle; however, the very truth of it carries men too far, and confirms to them the notion that it is the whole of the matter.—John Henry Newman.

5. Oxford, the Oxford of the past, has many faults; and she has heavily paid for them in defeat, in isolation, in want of hold upon the modern world. Yet we in Oxford, brought up amidst the beauty and sweetness of that beautiful place, have not failed to seize one truth—the truth that beauty and sweetness are essential characters of a complete human perfection. When I insist on this, I am all in the faith and tradition of Oxford.—MATTHEW ARNOLD.

6. The "old house," as when Florian talked of it afterwards he always called it (as all children do, who can recollect a change of home, soon enough but not too soon to mark a period in their lives) really was an old house; and an element of French descent in its inmates—descent from Watteau, the old court-painter, one of whose gallant pieces still hung in one of the rooms —might explain, together with some other things, a noticeable trimness and comely whiteness about everything there—the curtains, the couches, the paint on the walls with which the light and shadow played so delicately; might explain also the tolerance of the great poplar in the garden, a tree most often despised by English people, but which French people love, having observed a certain fresh way its leaves have of dealing with the wind, making it sound, in never so slight a stirring of the air, like running water.—WALTER PATER.

7. A sinister dog, in all likelihood, but with a look in his eye, and the loose flexile mouth that goes with wit and an overweening sensual temperament. Certainly the sorriest figure on the rolls of fame.—ROBERT LOUIS STEVENSON.

8. Scarce had he spoken, when a vast volume of smoke obscured the fires afar off, a dull crash (deadened by the distance) travelled to his ear, and the next moment the towers on which he gazed had vanished from the scene, and one intense and sullen glare seemed to settle over the atmosphere, making all Rome itself the funeral pyre of THE LAST OF THE ROMAN TRIBUNES.—SIR EDWARD BULWER LYTTON.

9. It is interesting to compare with Ruskin's description of St. Mark's his description of an English cathedral (see *Stones of Venice*, Vol. II, chaps. ii and x [Manly, *English Prose and Poetry*]).

10. Study the use of alliteration in a group of essays by authors of very different types (e.g., in Morley's *Modern Essays*).

D. ASSONANCE

Assonance—identity of vowels in varying consonant combinations—is usually found with alliteration and consonance. Several striking examples were pointed out in the Meredith stanza.

In general, it is perhaps true that assonance is used rather in patches, to secure special effects, than as a device for continuous linking within the sentence. Here, for example, is a striking case of assonance in connection with word suggestion, within the limits of a sentence. It is a description of shaving-water, by James Joyce:

. . . . The cl*a*mmy sl*a*ver of the l*a*ther in which the br*u*sh was st*u*ck.

In the study of assonance there are two types of material to be dealt with: One is such passages as that just quoted, which is, by assonance, converted into a sort of patch; the other is the use of assonance (usually in connection with alliteration and consonance) to weave a texture of sound in which the various devices are apparent only in the course of analysis.

Both types of material may be studied with reference to the same problems as those suggested for the study of alliteration; but the extent to which the patchwork for con-

centrated effect and the interweaving for continuous effect are used is in itself important in the analysis of style.

Exercise

Study the use of assonance, repetition, rhyme, and alliteration in the following stanzas:

Golden-winged, silver-winged,
  Winged with flashing flame,
Such a flight of birds I saw,
  Birds without a name:
Singing songs in their own tongue.
  (Song of songs) they came.
. . . . . .
On wings of flame they went and came
  With a cadenced clang,
Their silver wings tinkled,
  Their golden wings rang,
The wind it whistled through their wings
  Where in Heaven they sang.
—Christina Rossetti, "Paradise: in a Symbol."

E. CONSONANCE

Consonance—identity of consonants with varying vowels—is less often consciously used than either of the devices last discussed; but it sometimes produces striking effects.

The most notable use of consonance is by the war poet Wilfred Owen, who chose it, instead of any of the other linking devices, to produce clashes of sound suggestive of the sounds of war, thus:

It seemed that out of battle I e*scaped*
Down some profound dull tunnel, long since *scooped*
Through granites which Titanic wars had *groined.*
Yet also there encumbered sleepers *groaned,*

Too fast in thought or death to be be*stirred.*
Then, as I probe them, one sprang up and *stared*
With piteous recognition in fixed eye*s,*
Lifting distressful hands as if to ble*ss.*

Note also:

They will be swift with swiftness of the ti*gress,*
None will break ranks, though nations trek from pro*gress.*

And

Courage was mine, and I had *mystery;*
Wisdom was mine, and I had *mastery;* . . . .
—"Strange Meeting."

The study of consonance involves no new problems and no new methods. The results may show that as a device its use has been more extensive than we suppose.

Exercise

Look in some good anthology[1] of modern verse for examples of consonance: (1) make a collection of isolated lines and phrases; and (2) study one short poem in the same way as you studied assonance.

TONE-COLOR LINKS

In good literature all the tone-color devices which have been discussed are commonly used together, especially in verse, for the purpose of linking sentence to sentence, line to line, and stanza to stanza, and so helping to shape the content into a unified whole. A convenient way to study

[1] Such as Louis Untermeyer's *Modern British Poetry* and *Modern American Poetry;* the three volumes called *Others*, edited by Alfred Kreymborg, 1915, 1916, 1917; a volume of *Georgian Poetry* (beginning 1913); a volume of *Wheels* (beginning 1915), edited by Edith Sitwell; Monroe and Henderson, *The New Poetry.*

this linking process is to copy the poem or passage and to place by its side a chart in which each syllable is represented by a short dash, with or without a mark of accent, and is underlined in color wherever a tone-color device links to some other syllable or syllables.[1] A color key should be devised, as, for instance, blue for alliteration, red for repetition, green for rhyme, orange for assonance, and purple for consonance. Threads of the respective colors should connect the linked syllables. In A. E. Housman's "Eight O'Clock" for example, the intertwining of the tone-color threads listed below is nothing less than extraordinary, as you will find by experimenting:

He stood, and heard the steeple
  Sprinkle the quarters on the morning town.
One, two, three, four, to market-place and people
  It tossed them down.

Strapped, noosed, nighing his hour,
  He stood and counted them and cursed his luck;
And then the clock collected in the tower
  Its strength and struck.

Rhymes: steeple-people; town-down; hour-tower; luck-struck
Repetitions: He stood; It-Its
Alliterations: stood-stee-(sprink-)-strapped-stood-strength-struck
-kle-quar-ket-coun-cursed-clock-col-
-ters-town-two-tossed-ted-ted-tower

[1] Another way is to mark the poem itself. In that case fairly wide spacing must be left between the lines, so that each word can be underscored several times if necessary and plainly connected with the other words to which it is linked.

Alliterations: morn-mar-
place-peo-ple
noosed-nigh-
luck-lec-
Assonances: quar-morn-four
town-down-coun-hour-tower
then-strength
Consonances: *st*rapped-noo*sed* (*st* inverted)
luck-clock-collec-uck

The large proportion of voiceless consonants (many of them stops) combined and intertwined to form these tone-color links increases greatly the suggestive power of the words themselves.

Exercise

Show graphically the linking by means of tone color in poems you like by any of the following: A. E. Housman, Walter de la Mare, Edgar Allan Poe.

THEME AND VARIATIONS IN TONE COLOR

In poetry and poetic prose the use of certain sounds as leitmotif is often observable.[1] By this device not only are entire words repeated again and again at intervals to reinforce the impression they make, but the sounds of which they are composed are repeated abnormally in all sorts of different combinations, so that there is a continual echo of these sounds, singly and together, running through the

[1] See the quotation from Anatole France, p. 192, above. Stevenson had the same idea. The suggestion for the following work, however, came from Miss Maude Grill.

passage. Take, for example, Sandburg's *Smoke and Steel*, of which the leitmotif is in the title (as is often the case):

Smoke of the *field*s i*n* *s*pring is o*ne*,	5/8
Smoke of the *lea*ves i*n* au*t*umn a*n*other	5/10
Smoke of a *steel*-mi*ll* roof or a b*attles*ship fu*nnel*,	7/13
They a*ll* go up i*n* a *li*ne with a *smokestack*,	6/11
Or they *twist* . . . . *in* the *slow twist* . . . . of the wi*nd*	5/10

In these five lines half or more than half of the syllables contain sounds used in the title. Although these leitmotif sounds include only 3 of the 15 vowels and 7 of the 24 consonants, that is, about a fourth of the 39 sounds, they make up almost half of the total of sounds in the lines. In other words, one-fourth of the tone alphabet is used as much as the other three-fourths.

In some other parts of the poem the percentage of leitmotif sounds is even higher.

Whether or not Mr. Sandburg was conscious of these echoes is apart from the discussion.[1]

In very many cases, however, the leitmotif is not suggested by the title. In Adelaide Crapsey's "November Night," for example, it is not in the title, but, as the frequencies show, in the sounds *frost-crisp'd*. If these are marked as they occur in the poem, it will be seen that seventeen syllables out of a total of twenty-two (80 per cent) contain them:

[1] The following episode, however, is an interesting bit of testimony. A student recently brought me for criticism a poem he had written on the steel mills at Gary. It was constructed upon the same sound-scheme. I asked him whether he had read Sandburg's poem. He said "No." Then I asked him how he came to use these sounds. He answered that he was at Gary and his impressions came to him in that way.

*Lis*ten . . .
W*i*th *fain*t d*r*y sound
Li*k*e *steps of pass*ing gho*sts*,
The leaves, *frost-crisp'd*, b*reak fr*om the *tr*ees
And *f*all.[1]

It should be observed that, as in music, this leitmotif, when present, may be continually changing from point to point, recurring in fresh combinations, and so on.

Exercise

Study leitmotif in some short poem in which marked change of tone color is observable.

MASSING AND SUCCESSION OF SOUNDS

But tone-color effects depend not so much upon the proportions of different sounds as upon the massing of them and combinations of them. To study these, it is not enough to take the frequencies of sounds in a passage and to compare them with a standard table (see pp. 236 ff., below); it is necessary to find some way of representing the sounds in the order in which they occur.

While the book was at press, the possibility of finding such a method was suggested. The first device offered was to list sounds at the left of a sheet of charting paper and to draw lines across the squares opposite each as as it occurred.[2] This, of course, showed the actual recurrence and

[1] Note how the effect is destroyed by substituting synonyms where possible:

Harken—
With low, dull noise,
Like unto phantom tread,
The leaves, by winter killed, break off
And drop.

[2] Suggested by D. J. O'Neil.

grouping of sounds; it defined more exactly the patches of sound made up of the same constituents and the intervals of their appearance; and it showed sound combinations that could not be classified as any of the distinct patterns discussed above.

But the chart was too unwieldy to be used for any but short passages. The question arose whether it was possible or desirable to study tone color on the basis of some phonetic grouping. After various experiments,[1] the usual elementary classification of sounds was adopted, with full recognition of the probability that it would be modified or abandoned as experimentation progressed:

Consonants[2]

Stops: p–b; t–d; k–g
Continuants: f–v; s–z; sh–zh; ch–j; th; wh–w; y (consonantal)
Nasals: m; n; ng
Liquids: l; r

Vowels

Front: ā, ă, ȧ, â; ē, ĕ; ĭ
Middle: ŭ, û
Back: ä, a; ō, ŏ; ū, u̇

[1] By Harriet Barker, who thought of the use of the musical scale; Lalla J. Davis, who first worked with classified sounds and the clef; and Helena Callis, who devised a mechanical method of recording. These students, however, are not responsible for the method as developed further.

[2] These are the phonetic representatives of many other spellings. Thus *û* = *u* as in *fur*, *e* as in *her*, and *i* as in *fir; nk* = *ng* + *k;* the diphthongs are formed by combining the sounds of the vowels involved.

The further classification of sounds made by phoneticians is disregarded until it appears whether these simple and fundamental distinctions help in the analysis of tone color.

The general principles of graphing are as follows:

A four-line clef is used to distinguish between vowels and consonants, which are written as round, tailless notes on the lines and in the spaces. Vowels are written in the spaces; consonants on the lines. Vowels and voiced consonants are written ○; voiceless, ●.

All the sounds of a word are joined by lines.

Stressed sounds are made distinctly larger and are joined by heavier lines than unstressed.

At the end of each speech group is drawn a bar, thus separating the material into portions comparable to musical measures (except that the time element is, of course, lacking).

Where the members of a speech group are closely related, marks similar to the musical tie ‿ and ⁀ are used.

The placing of the sounds is as follows:

Consonants (*Cn*)

Lowest line: stops (*S*)
Second line: continuants (*C*)
Third line: nasals (*N*)
Top line: liquids (*L*)

Vowels (*V*)

Lowest space: front (*F*)
Middle space: middle (*M*)
Top space: back (*B*)

Thus the progression from bottom to top is, for consonants and vowels separately, from the least to the greatest volume of sound.

The letter *h*, which is a mere breathing, is represented by a plus sign before the vowel, thus: +○.

The connection between the vowels of a diphthong, as being particularly close, is shown by a double line.

The arrangement of sounds in this way is immediately seen to form a variety of patterns.

For further study of sounds, with a view to determining the sources of particular effects, the most important of these patterns have been labeled as follows:

Rising (if stressed, called R; if unstressed, r; if both, *R*)
Falling (if stressed, called F; if unstressed, f; if both, *F*)
Peak (if stressed, called P; if unstressed, p; if both, *P*)
Dip (if stressed, called D; if unstressed, d; if both *D*)
Unstressed vowel used alone is marked o.[1]

These patterns are, of course, found in many different combinations.

By this simplification and grouping of sounds and this graphic representation of their varying relationships from word to word and from speech group to speech group, it is hoped that we may be in a better position to observe not only the varying dominance of sounds from point to point in a piece of literature but also the relations of these compositional sounds to one another. One fact that emerges at once is that there are tonal relationships which are obscured when words are thought of as composed of letters. Whether it will appear that tone-color effects are, like effects of rhythm, dependent upon numerical sequences and like musical sounds, upon intervals, and how these sequences and intervals are related to content are matters

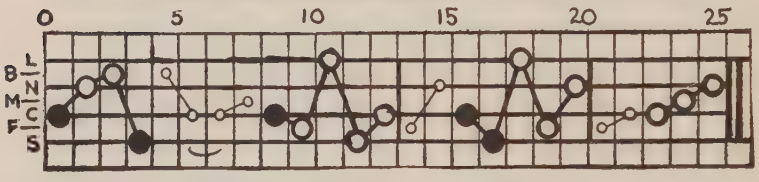
[1]At the present stage of the work, this grouping of patterns is almost impossible, for the reason that we do not yet know what is important and what unimportant in the use of sounds. But it was felt that the possible furthering of the method was worth the attempt. Probably there will be differences of opinion as to some classifications.

for the distant future. If we can assemble and interpret a few more facts about sound grouping, it will be enough for the present.

For the better understanding of the method and its interpretation with reference to literature, Chart XI has been elaborated in seven figures (XI*a–g*), and interpretations as explicit as they could be made have been added.

CHART XI*a*

"Smoke of the fields in spring is one" [Carl Sandburg]



	S (Stressed)	*U* (Unstressed)	Total
L	2	0	2
B	1	1	2
N	3	1	4
M	1	1	2
C	5(3●)	3	8
F	2	2	4
S	3(2●)	0	3
			25

V	4	4 = 8	*V* = 33⅓ per cent
Cn	13(5●)	4 = 17	●*Cn* = 30 per cent

*Dominance:** *C*.....*C*.....*C; F N*†

*This means simply the two or three highest sounds. Occasionally, more than three have the same frequency and must be taken.

† Sometimes, as here, one or two sounds are dominant among the stressed sounds, and one or two among the unstressed; and the total of stressed and unstressed brings out one or two other high sounds.

Distribution of Stressed and Unstressed

$$\frac{4}{2}\ \frac{5}{2}\ \Big|\ \frac{5}{2}\ \Big|\ \frac{3}{2}\ \frac{17}{8}$$

Patterns

P f r DD | r DD | r R

Summary

The proportion of vowels and consonants is normal;[1] but 47 per cent of the consonants are continuants, in three cases voiceless and giving sharp emphasis at the beginning of a sound group; the other voiceless sounds (stops) are in two of these same groups.

Stressed sounds are twice as many as unstressed; the unstressed alternate with some regularity in groups of two.

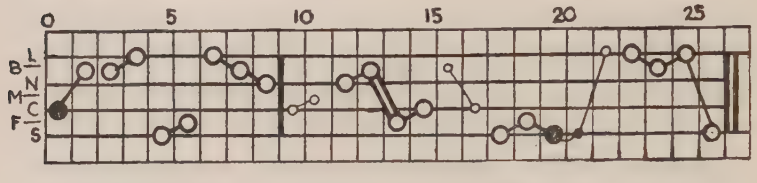
In both speech groups the patterns "r DD" found together, giving a kind of balance in the middle; and the "P" followed by a "d" (=f+r) at the beginning is counterbalanced by the "r R" at the end.

The four high-stressed sounds are separated by intervals of 7–6–6.

[1] See Table I, p. 238, below.

CHART XI*b*

"So all day long the noise of battle rolled" [TENNYSON]



	S	*U*	Total
L	4	1	5
B	5	1	6
N	2	0	2
M	0	1	1
C	2(1●)	2	4
F	3	0	3
S	4(1●)	1(1●)	5
			26

V 8.....2=10..... *V*=40 per cent (high)
Cn 12(2●).....4(1●)=16.....●*Cn*=19 per cent

Dominance: B;SL.....C.....B;SL

Distribution of Stressed and Unstressed

$$\frac{2\ 2\ 2\ 3}{\ } \Big| \frac{4\quad 3^{1}\ 4}{2\quad 2\ 2} \quad \frac{20}{6}$$

Patterns

R R R F | r PR f Pr DF

[1] The numbers for a pattern containing both stressed and unstressed sounds are placed as here; for successive stressed and unstressed sounds, above and below the line successively.

Summary

Vocalic quality is high; and 60 per cent of the vowels are back vowels.

Voiceless consonants are low; one of the two being used to give propulsive force at the beginning. Of the consonants, liquids and voiced stops make up 62 per cent. The combination of back vowels with sound movement from voiced stop to liquid gives sonority.

The stressed sounds are more than three times the unstressed, which are only three slight interruptions by groups of two. The symmetry of grouping is interesting: *S*, 2 2 2; 3 4 3 4; *U*, 2 2 2.

The patterns are not balanced but massed: a group of three "R" followed by "F" in the first speech group, all stressed; in the second, "P R" and "P r," separated only by "f," and then "D F."

Taking each speech group as a unit, we find in the first most of the sounds in the upper half of the clef; in the second, more in the lower. The inverted symmetry in the last three groups is curious.

The high-stressed sounds are massed in threes and twos in the first speech group and one at the end of the second.

Comparison[1] *between Sandburg* (*S*) *and Tennyson* (*T*)

In *S*, the sounds are mainly in the middle register, with stressed sounds dominant, but with fairly regular alternation of stressed and unstressed, and with voiceless

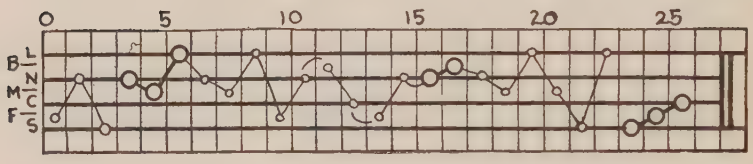
[1] The purpose of this comparison is simply to show that differences which do not appear in reading can be observed by this method. In later examples, other kinds of likenesses and differences will be pointed out.

consonants interrupting the movement at somewhat regular intervals.

In *T*, the sounds swing from the bottom to the top of the clef, with but few in the middle. The vowels are high and the voiceless consonants low, one of the two being used with effect at the beginning. The line is an almost balanced "roll" of masses of sound, first upward and then down; the unstressed sounds are negligible.

CHART XI*c*

"And murmuring of innumerable bees" [TENNYSON]



	S	*U*	Total
L	1	3	4
B	1	1	2
N	2	5	7
M	1	3	4
C	1	1	2
F	1	3	4
S	1	2	3
			26

V 3..... 7=10.....*V*=38 per cent (high)
Cn 5.....11=16.....*No* •*Cn*

Dominance: *N*.....*N*..... ....*N*

Distribution of Stressed and Unstressed

3 3 2 2 3 8
3 3–2 2 2–3–3 18

Patterns

p Ddd f rRdd R

Summary

Vocalic quality is slightly high, with *no* voiceless consonants: nasals alone are almost 44 per cent of the consonants.

Unstressed syllables are more than twice the stressed; nasals and liquids are 44 per cent of the unstressed sounds, and there is only one back vowel among them.

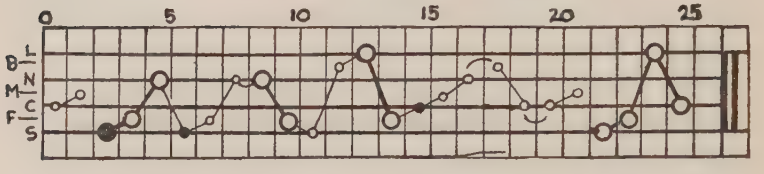
The sound groups are all short—not more than two or three sounds; and the unstressed sounds are clustered about the first two stressed groups.

Of the stressed sound groups, the first (*mur*) is in the dominant tones, the second (*nu*) rises a little, the third (*bees*) breaks the hum with a buzz. Intervals between them are wide: 9 and 6.

Viewed as a whole, the line is: P 6*D* R.

CHART XI*d*

"The tintinnabulation of the bells" [Poe]



	S	U	Total
L	2	0	2
B	0	2	2
N	2	2	4
M	0	3	3
C	1	4(1●)	5
F	4	1	5
S	2(1●)	2(1●)	4
			25

V 4.....6=10.....*V* = 33⅓ per cent (normal)
Cn 7(1●).....8(2●)=15.....●*Cn* = 20 per cent

Dominance: *F*.....*CM*.....*FC; SN*

Distribution of Stressed and Unstressed

3 2 2 4 11
2 3 2–3 2 2 14

Patterns

r*PPP*r f r P

Summary

Vowels are normal, but mainly, front and middle (80 per cent); of the consonants, only 7½ per cent are liquids, the other three groups being distributed almost evenly; but the two liquids are placed at the two points of greatest stress in the line (*la* and *bells*) and so have an effect out of all proportion to their fewness.

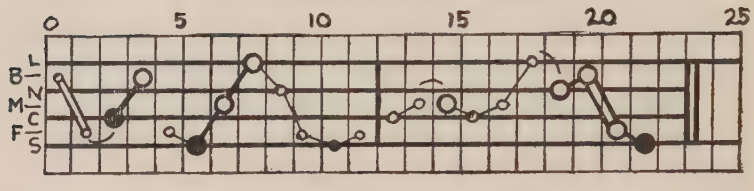
The stressed and unstressed sounds are in two's and three's, with a stressed four at the end; two stressed and four unstressed groups are clustered in the long word, thus forming a series of three *P*s, which are followed, after an interval of seven, by a detached P. The long group is sharply introduced by a repeated voiceless stop.

Comparison between Tennyson (T) and Poe (P)

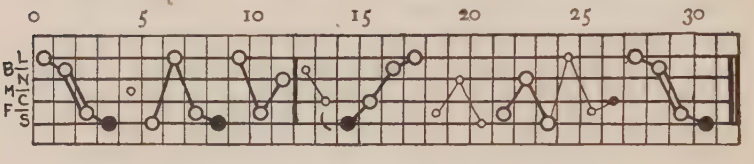
Both use the middle register of sounds almost exclusively. But in *T*, there is an uninterrupted drone of nasals and liquids, with a "buzz" at the end, highly suggestive of humming bees; in *P*, a "ringing" sound, sharply introduced, is repeated several times, and, after an interval, is repeated again with an echoic effect at the end. The whole is surely as suggestive of bells as Tennyson's line was of bees.

CHART XI*e*

I. "I saw eternity the other night"



II. "Like a great ring of pure and endless light" [HENRY VAUGHAN]



	I				II		
	S	*U*	Total		*S*	*U*	Total
L	1	1	2	*L*	5	1	6
B	2	1	3	*B*	3	0	3
N	1	1	2	*N*	2	1	3
M	2	2	4	*M*	0	2	2
C	1(1●)	2	3	*C*	1	2(1●)	3
F	1	4	5	*F*	5	2	7
S	2(2●)	1(1●)	3	*S*	6(4●)	1	7
			22				31

V	5	7=12	*V*	8	5=13
Cn	5(3●)	5(1●)=10	*Cn*	14(4●)	4(1●)=18

V=47 per cent ●*Cn*=32 per cent

Dom.: Negligible . . *F* . . . *F;M* *Dom.:* *S;FL* . . . Negligible . . . *SF;L*

Distribution of Stressed and Unstressed

I. $\frac{2 \quad 3}{2 \quad 1\text{–}4} \Big| \frac{1 \quad 4}{2 \quad 3} \quad \frac{10}{12}$

II. $\frac{4 \quad 4 \quad 3}{1} \quad \frac{4 \quad 3 \quad 4}{2 \quad 3 \quad 3} \quad \frac{22}{9}$

Patterns

fR *D*d | r*D* P

F o P D | f R p Ppr F

Summary

There is very high vocalic quality, with back vowels or liquids or both in eight out of the ten stressed syllables. In five of these, the entire clef is traversed (in one—*great* —twice). The combinations give great sonority.

Except for the dominance of high sounds in stressed syllables, the two lines are very different. In I, unstressed groups slightly outnumber stressed; in II, stressed are more than twice the unstressed.

In I, the speech groups are: *D*(=fR) *D*d | r *D* P

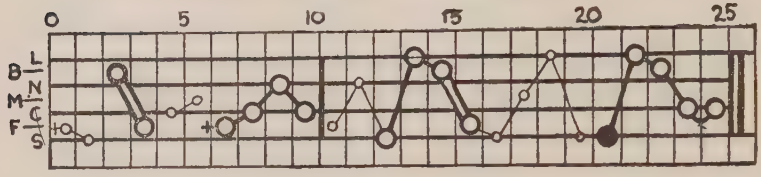
In II, the speech groups are: F o P D | D (=fR) pPpr F

Viewed as a whole, then, I moves in a succession of dips to a fall; and II, beginning and ending with a fall, has a kind of balance of peaks and dips in the middle.

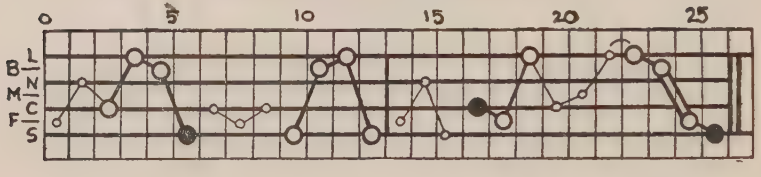
A highly vocalic sonority and variety, then, mark the Vaughan lines.

CHART XI*f*

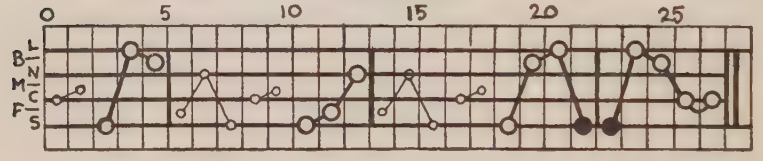
I. "Had I the heaven's embroidered cloths"



II. "Enwrought with gold and silver light"



III. "The blue and the dim and the dark cloths" [W. B. YEATS]



	I			II			III		
	S	*U*	Total	*S*	*U*	Total	*S*	*U*	Total
L	2	1	3	4	1	5	3	0	3
B	3	0	3	3	0	3	3	0	3
N	1	1	2	0	2	2	1	2	3
M	0	2	2	0	1	1	0	3	3
C	4	1	5	2(1●)	3	5	2	3	5
F	3	2	5	2	3	5	1	2	3
S	2(1●)	3	5	4(2●)	1	5	5(2●)	2	7
			25			26			27

V	6....4=10	*V* 5....4= 9	*V* 4....5= 9
Cn	9(1●)...6=15	*Cn*10(3●)...7=17	*Cn*11(2●)...7=18

V=40 per cent (high) ●*Cn*=13 per cent

Dom. C;FB...S.....SFC....SL.....FC....SFC;L...S;BL... CM...S;C

	Distribution of Stressed and Unstressed	*Patterns*
I.	$\frac{2\ 4}{2\ 2} \mid \frac{4\ 5}{2\text{–}4} \quad \frac{15}{10}$	f F r P | pPp P
II.	$\frac{4\ 4}{2\ 3} \mid \frac{3\ 4}{3\ 3} \quad \frac{15}{11}$	pP d P | p Dd F
III.	$\frac{3}{2} \mid \frac{3}{3\ 2} \mid \frac{4}{3\ 2} \mid \frac{5}{} \quad \frac{15}{12}$	r P | p r R | p r P | P

Summary

The vocalic quality is high, with the front vowels prominent (45 per cent); but the back vowels dominate the stressed groups in the proportion of 3:1, arranged: *B-F-B-B; B-B-F-B; B-F-B-B*, making an almost perfect symmetry of sound.

Liquids dominate the stressed groups: *V-N-L-L; L-L-L-L-; L-N-L-L.*

The stressed groups are to the unstressed, almost regularly: 3:2. Of the eight patterns used, only three appear more than twice: "r," 4; "p," 6; "P," 8.

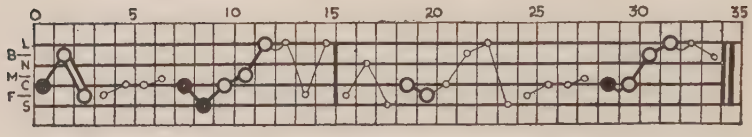
The dominance of the peak form is seen by observing the lines as wholes: In I, after the first three groups, there is a succession of five peaks; in II, there are six, punctuated at 6 and 16 on the scale; in III, there are two groups of two peaks, each preceded by a short "r," one at the beginning and one at the end.

In eight out of twelve stressed groups the sound traverses the entire clef (in two of them, twice).

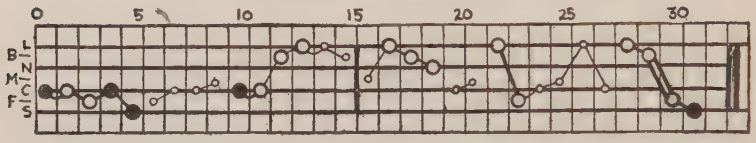
A kind of regular monotonous sonority, with cumulative effect at the end of each line characterizes the verse.

CHART XI*g*

I. "Shy as the squirrel and wayward as the swallow"

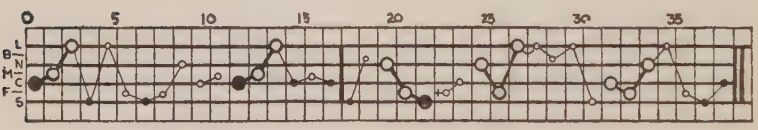


II. "Swift as the swallow along the river's light"



III. "Circleting the surface to meet his mirrored winglets"

[George Meredith]



	I			II			III		
	S	*U*	Total	*S*	*U*	Total	*S*	*U*	Total
L	2	4	6	4	2	6	3	4	7
B	2	2	4	3	1	4	0	2	2
N	0	1	1	1	0	1	3	1	4
M	1	2	3	0	4	4	2	2	4
C	6(3●)	5	11	5(3●)	5	10	3(2●)	5(3●)	8
F	2	4	6	3	1	4	3	4	7
S	1(1●)	2	3	2(2●)	0	2	1(1●)	5(4●)	6
			34			31			38
V	5	8	=13	6	6	=12	5	8	=13
Cn	9(4●)	12	=21	12(5●)	7	=19	10(3●)	15(7●)	=25

V=36 per cent ●*Cn*=29 per cent

Dom.: C.....C;Fl...C;Fl..C;L.....C;M..C;L..FCL.....SC;FL..C;FL

	Distribution of Stressed and Unstressed	*Patterns*
I.	3 5 | 2 4 14 2 2 3 | 3 4 2 2 2 20	P rr Dd | p *Df* r r P
II.	5 4 | 3 2 4 15 2 2 2 | 1 2 4 16	F rr P | *P* r *Df* F
III.	3 3 | 3 3 3 15 6 2 3 | 2 2 4 4 23	Rdd r *Pp* | r F r Ddf | Dd

Summary

The register of sounds is narrow. Although the consonants are a trifle below normal, the continuants alone are almost 45 per cent of them, with liquids next at about 30 per cent, leaving only 25 per cent for the other two; of the vowels, almost 45 per cent are front.

In all three lines, unstressed sounds outnumber stressed: in I, as 4:3, in III, as 5:3; but the unstressed sounds are arranged in many more groups (21:14), which are commonly shorter than the stressed groups (of the 21, 12 are in two's; of the 14, 7 are in three's).

The "rise" and "dip" patterns almost balance (11 to 10) and the "peak" and "fall" (7 to 6). The dominance shifts from line to line. The groups form in irregularly ascending and descending sound movements, making a sort of continuous undulation. There are two sets of very similar sound patterns linking the lines (besides the repetition of *swallow*): *squirrel* and *winglets; wayward*, *rivers*, and *mirrored;* and *surface* is a partial repetition of *circleting*.

The large use of unstressed, low, two-sound groups, sometimes in pairs, gives great lightness. The intervals

between the high-stressed sounds are very irregular, and different for each line.

As the stresses suggest the leaping, darting movements of squirrel and swallow, so the sounds play up and down the clef in the same manner; and the high predominance of front vowels and continuants and liquids certainly suggests the twittering of a bird.

General Summary

The plan for analyzing sounds presented in Chart XI*a–g* is so new that the results obtained from it are valuable mainly for opening up the way to further study of this kind. That the charting of classified sounds brings out both dominant and unsuspected characteristics can hardly be denied, nor that the separate treatment of stressed and unstressed sounds is essential. That the classification tried is the most significant for literature must be proved or disproved by further experiment. Even when the best classification for laying out the facts has been found, the difficulties of interpretation are innumerable and very great. They arise, on the one hand, from our complete ignorance of the relationship between sound and aesthetic effect, and, on the other, from the continual temptation to read into the sound phenomena associations of the word meanings. In the results given above, based upon the lines charted, the summaries have been made over and over again, in the hope of rendering them as accurate and as representative as possible. There will, nevertheless, be differences of interpretation, and errors will be found; and in no case is it believed that more than the outer fringe of the truth has been touched.

That the method, however altered and improved, will eventually bring results of a new kind in the study of literature is, I believe, the opinion of the group who have been working with it. As evidence that some method of analysis is needed, the following quotations (and many others might have been added) are given.

The theory of the play of sounds to the ear and of letters to the eye in artistic writing has never been more aptly phrased than by Robert Louis Stevenson:

> Each phrase in literature is built of sounds, as each phrase in music consists of notes. One sound suggests, echoes, demands, and harmonizes with another; and the art of rightly using these concordances is the final art in literature. It used to be a piece of good advice to all young writers to avoid alliteration; and the advice was sound in so far as it prevented daubing. None the less for that was it abominable nonsense, and the mere raving of the blindest of the blind who will not see. The beauty of the contents of a phrase, or of a sentence, depends implicitly upon alliteration and upon assonance. The vowel demands to be repeated; the consonant demands to be repeated; and both cry aloud to be perpetually varied. You may follow the adventures of a letter through any passage that has particularly pleased you; find it, perhaps, denied awhile, to tantalize the ear; find it again fired at you in a whole broadside; or find it passing into congenerous sounds, one liquid or labial melting away into another. And you will find another and much stranger circumstance. Literature is written by and for two senses: a sort of internal ear, quick to perceive "unheard melodies"; and the eye which directs the pen and deciphers the printed phrase. Well, even as there are rhymes for the eye, so you will find that there are assonances and alliterations; that where an author is running the open "a," deceived by the eye and our strange Eng-

lish spelling, he will often show a tenderness for the flat "a"; and that where he is running a particular consonant he will not improbably rejoice to write it down even when it is mute or bears a different value.—"On Some Technical Elements of Style in Literature."

Although Stevenson does not use the term *leitmotif*, his summary should be kept in mind in working out statistically the tone color of a piece of writing.

But Stevenson's ideas were not revolutionary or even new. Centuries before, similar ideas had been expressed, and they have continued to be expressed. The few quotations given below could have been multiplied many times over had space permitted; but even these perhaps suffice to show that the conception of tone color has been long in the minds of both critics and poets.

We find, for example, an Elizabethan critic voicing clearly the theory on which the marvelous lyrics of his day were fashioned in great numbers:

> Speech by metre is a kind of utterance more clearly couched and more delicate to the ear than prose is, because it is more current and slipper upon the tongue, and withal tuneable and melodious, as a kind of music, and therefore may be termed a musical speech or utterance, which cannot but please the speaker very well.—G. PUTTENHAM, *The Art of English Poesy* (1589).

Nearly two centuries later, in an age less musically aware, we find an eminent critic emphasizing the effect of sound in poetry:

> For this art (poetry) undertaking to gratify all those desires and expectations of pleasure, that can be reasonably entertained by us, and there being a capacity in language, the instrument it

works by, of pleasing us very highly, not only by the sense and imagery it conveys, but by the structure of words, and still more by the harmonious arrangement of them in metrical sounds or numbers, and lastly there being no reason in the nature of the thing itself why these pleasures should not be united, it follows that poetry will not be that which it professes to be, that is, will not accomplish its own purpose, unless it delight the ear with numbers, or, in other words, unless it be clothed in verse.—R. HURD, *The Idea of Universal Poetry* (1766).

About fifty years ago a classical scholar and critic of fine penetration elaborated the idea of tone color with the utmost perspicuity:

Between an exquisite and a worthless line there is no difference of sound in any way noticeable to an unintelligent ear. For the mere volume of sound—the actual sonority of the passage—is a quite subordinate element in the effect, which is produced mainly in the relations and sequences of vowels and consonants, too varying and delicate to be reproducible by rule. . . . . And indeed in poetry of the first order, almost every word (to use a mathematical metaphor) is raised to a higher power. It continues to be an articulate sound and a logical step in the argument; but it becomes also a musical sound and a centre of emotional force. It becomes a musical sound—that is to say, its consonants and vowels are arranged to bear a relation to the consonants and vowels near it—a relation of which accent, quantity, rhyme, assonance, and alliteration are specialized forms, but which may be of a character subtler than any of these. And it becomes a centre of emotional force; that is to say, the complex associations which it evokes modify the associations evoked by other words in the same passage in a way quite distinct from grammatical or logical connection.—F. W. H. MYERS, "Essay on Virgil."

And finally, there is that poet, known for his delicacy of ear, perhaps above all else, who, in speaking of the futility of translations shows how sense is continually dependent upon sound:

> Sounds as well as thoughts have relation, both between each other and towards that which they represent, and a perception of the order of those relations has always been found connected with a perception of the order of the relations of thoughts. Hence the language of poets has ever affected a certain uniform and harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence than the words themselves, without reference to that peculiar order.—PERCY BYSSHE SHELLEY, *The Defence of Poetry*.

General Exercises in the Study of Tone Patterns

1. Finish charting and interpreting the poems on which work was begun on pages 216–30, above, as follows: Sandburg, "Smoke and Steel," (first seventeen lines or more); Tennyson, "Morte D'Arthur" (first twelve lines), and *The Princess*, Canto VII, lines 205–6; Poe, "The Bells" (first stanza); Vaughan, "The World" (entire poem); Yeats, "Aedh Wishes for the Cloths of Heaven" (entire poem); Meredith, "Love in the Valley" (any three stanzas).

2. Analyze fully and interpret one or more of the following poems: Poe, "Ulalume" (three stanzas); Shakespeare, "Tell Me Where Is Fancy Bred"; Keats, "La Belle Dame sans Merci"; "H.D.," "Sea-Rose," Housman, "Loveliest of Trees"; De la Mare, "An Epitaph" or "Arabia"; or any other lyric of marked tone color.

3. Experiment with single striking sentences from prose

writers who were conscious of the possibilities of sound effects: Milton, for example; or Sir Thomas Browne; or W. H. Hudson; or Joseph Conrad.

4. Test by Table II on page 238 the sound proportions of the following.

If I dare to dream a dream,
  Not the night and not the moon
Call me from the world away.
  But the quiet noon,
And the water dappled gray
Where the trout and minnow play
Hidden from the torrid day—
  There I dream my dream.

—Victor Ballan.

The results you find are continued with success through five more stanzas.

APPENDIX TO CHAPTER VI

NORMAL FREQUENCIES OF SOUNDS

In the study of tone color, it is often desirable to have a table of the normal frequencies with which the sounds could be expected to appear. With this as a standard, variations can be measured and their causes studied.

For this purpose Tables I and II are given. The vowels and consonants are placed in parallel columns, and opposite each, to the left, the percentage summing up its relative frequency; that is, for a vowel, the percentage of its number of occurrences with reference to the whole number of vowels; and for a consonant, the percentage of its occurrences with reference to the whole number of consonants.

The general proportion of vowels to consonants is taken to be 119: 229, out of a total of 348. At the head of the table the vowels and consonants are grouped according to their frequency and arranged in order, beginning with the lowest.[1]

[1] This table was obtained as follows. E. L. Thorndike's *Teacher's Word Book* (New York, 1921) was used to make a list of the commonest words and their relative frequencies. The ten thousand words there listed were obtained from a count of words from the following sources: Children's literature—almost 625,000; the Bible and English classics—about 3,000,000; elementary school textbooks—about 300,000; books on farming, cooking, sewing, trades, etc.—about 50,000; newspapers—about 90,000; private correspondence—about 500,000.

The total number of words counted was 4,565,000; and although among the ten thousand words listed as highest in frequency some occur which are common in business and in private life and which are rare in literature, the scale on which the words were counted made the results the best tool for our purpose.

From Thorndike's list the phonetic standard was made as follows. The

To make use of the table, proceed as follows. In addition to a black pencil, have one of some vivid color (orange, for example). Keep the black pencil for the analysis of structural words; the colored pencil, for the analysis of content words (cf. the list on pp. 75 ff., above).

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content words highest in frequency—those having credit numbers between 183 and 50—were taken as a basis. Structural words were at first assumed to be constant and were omitted.

The words chosen were listed under the phonetic symbols of which they are composed. For example, the word *time* (the highest content word), with a credit number 183, was listed in three columns, thus: t—183; ī—183; m—183.

In this way all content words having credit numbers between 50 and 183 were analyzed into their phonetic symbols; and the credit number of the word was placed in the column of each of these phonetic constituents. As the word *time* was listed as 183 in three columns under the symbols *t*, *ī*, and *m*, so the word *breakfast* was listed eight times as 50 under the symbols *b*, *r*, *ĕ*, *k*, *f*, *ŭ*, *s*, *t*, 50 being the credit number of the word.

When all the words had been analyzed and the credit number for each constituent phonetic element had been listed in the columns under the thirty-nine heads for these symbols, the columns themselves were added with the adding machine by Miss Martha F. F. von Christ and several volunteer helpers. The total was 323,871. To get a workable unit, the round number 324,000 was taken and the ciphers were dropped. It was then easy to calculate the proportion of each symbol in the total.

Later it was judged better to add the sounds in the structural words. These were found in the same way. Finally, all words with a credit number of 49 were added, for the reason that their inclusion gave us exactly the one thousand most frequent words, content and structural. The results of the last additions gave the proportions 119:229, for vowels and consonants, out of a total of 348.

After some experiment, it was decided that the simplest way of using the standard table thus found was to reduce these proportions to percentages; and inasmuch as these were practically always fractional, to represent each as having a range of the two numbers between which the fraction lay. Thus the percentage of 1.72 was listed as a range of 1–2 per cent.

For the general proportion of vowels to consonants, 34 per cent to 66 per cent was regarded as sufficiently close for accuracy.

[1] Finally, the sounds *i*, *ou*, *oi*, and *nk* were resolved into their components.

TABLE I

Phonetic Symbols Arranged in Order of Frequency

Vowels (34 Per Cent)		Consonants (66 Per Cent)	
ĭ, ē	14–15	r	13–14
ĕ	12–13	n, t	10–11
ă	10–11	s	8– 9
ŭ, û	8– 9	l	8– 8
ạ	7– 8	d, k	6– 7
ă, ū	6– 7	m	4– 5
ā, ō	5– 6	b, f, h, p, v, w	3– 4
ŏ	2– 3	th, ng	2– 3
â, á, ụ	1– 2	g, sh, th, z	1– 2
		ch, j, y, zh	0– 1

TABLE II

(To be used for testing passages)

Normal	Vowel	Special Passage	Total Per-centage	Normal	Conso-nant	Special Passage	Total Per-centage
5–6	ā			3–4	b		
6–7	ă			0–1	ch		
1–2	â			6–7	d		
1–2	ȧ			3–4	f		
10–11	ä			1–2	g		
7–8	ạ			3–4	h		
				0–1	j		
14–15	ē			6–7	k		
12–13	ĕ			7–8	l		
				4–5	m		
				10–11	n		
14–15	ĭ			2–3	ng		
					nk		
5–6	ō			3–4	p		
2–3	ŏ			13–14	r		
				8–9	s		
6–7	ū			1–2	sh		
8–9	ŭ			10–11	t		
8–9	û			1–2	th		
1–2	u			2–3	th		
				3–4	v		
				3–4	w		
				0–1	y		
				1–2	z		
				0–1	zh		

Read aloud, one word at a time, the passage to be analyzed. As each word is pronounced, set down a stroke opposite each of the sound symbols that designate the sounds of which it is composed. Thus, the phrase "multitudinous seas incarnadine" would analyze into: m-ŭ-l-t-ĭ-t-ū-d-ĭ-n-ŭ-s; s-ē-z; ĭ-n-k-ä-r-n-ă-d-ĭ-n; and a stroke / should be placed after each of these symbols in the table as often as it occurs. Thus, ĭ should be followed by ////.

When the entire passage has been analyzed into the sounds of which it is composed—the sounds of the content words in color, and of structural words in black—the strokes should be summed up numerically (the black and colored, separately) and added, and the total proportion of the vowels to the consonants should be taken, for comparison with the proportion at the head of the sheet.

Then, taking the total number of vowels, find the percentages of each vowel with reference to the whole, and do the same for the consonants. These percentages should be placed in the last columns to the right of both vowels and consonants. It is then possible to tell at a glance which sounds are in excess and which are below the normal. This done, it can be seen to what words or combinations of words—content or structural—the abnormal effect is due.

CHAPTER VII

VISUAL DEVICES

To most readers the use of visual devices to secure stylistic effects is a fact that has not come into consciousness; but to all writiers to whom literature is an art, the possibilities of this art are as fascinating as they are important. As early as the Middle Ages poems were arranged in shapes suggestive of their content; and aside from ingenuities of this kind, which are still practiced (cf. pp. 256 ff.), there has long been recognition of the stylistic influence of mechanical matters that might seem to concern the printer only.

It seems at first a long way from such purely mechanical differences as the size, form, weight, binding, type, paper—in a word, format—of a book to the transfer of experience through the words it contains, which is the very essence of literature. But even these externalities have their part in the production of the general effect of the book.

Far more closely related, however, to stylistic effect is the placing of the words on the page. This means differences in margins and spacing, in columns and paragraphing, in the arrangement of stanzas, strophes, and other poetic forms, and, in general, all different methods of writing poetry and prose. Observe, for example, the difference in effect produced by the following paragraph as Carlyle wrote it and as it is divided into smaller paragraphs on the right-hand side of the page:

Alas, shut-out from Hope, in a deeper sense than we yet dream of! For, as he wanders wearisomely through this world, he has now lost all tidings of another and higher. Full of religion, or at least of religiosity, as our Friend has since exhibited himself, he hides not that, in those days, he was wholly irreligious: "Doubt had darkened into Unbelief," says he; "shade after shade goes grimly over your soul, till you have the fixed, starless, Tartarean black."

Alas, shut out from Hope, in a deeper sense than we yet dream of!

For, as he wanders wearisomely through this world, he has lost all tidings of another and higher.

Full of religion, or at least of religiosity, as our Friend has since exhibited himself, he hides not that, in those days, he was wholly irreligious:

"Doubt had darkened into Unbelief," says he; "shade after shade goes grimly over your soul, till you have seen the fixed, starless, Tartarean black."

A special paragraph device used by Carl Sandburg is illustrated in the poem that follows:

The shale and water thrown together so-so first of all,
Then a potter's hand on the wheel and his fingers shaping the jug; out of the mud a mouth and a handle;
Slimpsy, loose and ready to fall at a touch, fire plays on it, slow fire coaxing all the water out of the shale mix.
Dipped in glaze more fire plays on it till a molasses lava runs in waves, rises and retreats, a varnish of volcanoes.
Take it now; out of mud now here is a mouth and handle; out of this now mothers will pour milk and maple syrup and cider, vinegar, apple juice, and sorghum.
There is nothing proud about this; only one out of many; the potter's wheel slings them out and the fires harden them hours and hours thousands and thousands.

"Be good to me, put me down easy on the floors of the new concrete houses; I was poured out like a concrete house and baked in fire too."

—Carl Sandburg, "Jug," *Smoke and Steel.*

The great difference in effect due to the mere placing of the words on the page is seen still more clearly by comparing the following lines from *Paradise Lost* printed (*a*) as blank verse, (*b*) as prose, and (*c*) as free verse:

At once, as far as Angels ken, he views
The dismal situation waste and wild:
A dungeon horrible on all sides round
As one great furnace flamed yet from those flames
No light; but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges, and a fiery deluge fed
With ever-burning sulphur unconsumed.[1]

At once, as far as Angels ken, he views the dismal situation waste and wild: a dungeon horrible on all sides round as one great furnace flamed; yet from those flames no light; but rather darkness visible served only to discover sights of woe, regions of sorrow, doleful shades, where peace and rest can never dwell, hope never comes that comes to all; but torture without end still urges, and a fiery deluge fed with ever-burning sulphur unconsumed.

At once,
As far as Angels ken,

[1] John Milton, *Paradise Lost.*

He views the dismal situation
Waste and wild:
A dungeon horrible
On all sides round as one great furnace flames;
Yet from those flames
No light;
But rather darkness visible
Served only to discover sights of woe,
Regions of sorrow,
Doleful shades,
Where peace and rest can never dwell,
Hope never comes that comes to all;
But torture without end still urges,
And a fiery deluge
Fed with ever-burning sulphur
Unconsumed.

Observe also the difference between a stanza as indented by the poet and as printed without indention:

Fair Daffodils, we weep to see
  You haste away so soon;
As yet the early rising sun
  Has not attain'd his noon.
    Stay, stay,
  Until the hasting day
    Has run
  But to the even-song;
And having prayed together,
    we
  Will go with you along.

Fair Daffodils, we weep to see
You haste away so soon;
As yet the early rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the even-song;
And having prayed together,
we
Will go with you along.

—Robert Herrick.

Again, note how a piece of lyric prose may, by mere arrangement, be made to look almost like free verse:

I will sing to thee one song more, my wakeful Rhodopè! my chirping bird! over whom is no mother's wing! That it may lull thee asleep, I will celebrate no longer, as in the days of wine and plenteousness, the glory of Mars, guiding in their invisibly rapid onset the dappled steeds of Rhaesus. What hast thou to do, my little one, with arrows tired of clustering in the quiver? How much quieter is thy pallet than the tents which whitened the plain of Simoïs! What knowest thou about the river Eurotas? What knowest thou about its ancient palace, once trodden by assembled gods, and then polluted by the Phrygian? What knowest thou of perfidious men or of sanguinary deeds?—WALTER SAVAGE LANDOR, "Aesop and Rhodopè."

I will sing to thee one song more,
My wakeful Rhodopè!
My chirping bird!
Over whom is no mother's wing!
That it may lull thee asleep,
I will celebrate no longer,
As in the days of wine and plenteousness,
The glory of Mars,
Guiding in their invisibly rapid onset
The dappled steeds of Rhaesus.
What hast thou to do, my little one,
With arrows tired of clustering in the quiver?
How much quieter is thy pallet
Than the tents
Which whitened the plain of Simoïs!
What knowest thou about the river Eurotas?
What knowest thou about its ancient palace,
Once trodden by assembled gods,
And then polluted by the Phrygian?
What knowest thou of perfidious men
Or of sanguinary deeds?

Similarly, a quite different effect is produced by writing the same words in a long-line stanza or in one broken into many short lines. For example, compare:

Be it right or wrong these men among on women do complaine,
Affermyng this, how that it is a labour spent in vaine
To love them wele, for never a dele they love a man agayne;
For lete a man do what he can ther favor to attayne,
Yet yf a newe to them pursue, ther furst trew lover than
Laboureth for nought, and from her thought he is a banisshed man.

—"The Nutbrowne Maide" (*ca.* 1500).

Be it right or wrong
These men among
  On women do complaine,
Affermyng this,
How that it is
  A labour spent in vaine
To love them wele,
For never a dele
  They love a man agayne;
For lete a man
Do what he can
  Ther favor to attayne,
Yet yf a new
To them pursue,
  Ther furst trew lover than
Laboureth for nought,
And from her thought
  He is a bannisshed man.

Again, punctuation, spelling, capitals, and italics—all have a marked stylistic effect.

In the case of spelling, the comparison of Chaucer in the original with any modern version, however good, shows that the old spelling gives an impression altogether different from that of the modern version. Compare, for example:

Litel Lowis my sone, I have perceived wel by certeyne evidences thyn abilite to lerne sciencez touching noumbres and proporciouns; and as wel considere I thy bisy preyere in special to lerne the Tretis of the Astrolabie. Than, for as mechel as a philosofre seith, "he wrappeth him in his frend, that condescendeth to the rightful preyers of his frend," therfor have I yeven thee a suffisaunt Astrolabie as for oure orizonte, compowned after the latitude of Oxenford; upon which, by mediacion of this litel tretis, I purpose to teche thee a certein nombre of conclusions apertening to the same instrument.—GEOFFREY CHAUCER, *Treatise on the Astrolabe.*

Little Lewis, my son, I have perceived well by certain evidence your ability to learn sciences touching numbers and proportions; and as well consider I your busy prayer in special to learn the Treatise of the Astrolabe. Then, forasmuch as a philosopher saith, "he wraps him in his friend, that condescends to the rightful prayers of his friend," therefore have I given you a sufficient Astrolabe as for our horizon, compounded after the latitude of Oxford; upon which, by mediation of this little Treatise, I purpose to teach you a certain number of conclusions appertaining to the same instrument.

The effect of capitals and italics is easily seen by comparing a passage full of capitals and italics introduced for emotional effect with the same passage minus

its capitals and italics; as, for instance, the following from Carlyle:

Of Man's Activity and Attainment the chief results are aeriform, mystic, and preserved in Tradition only; such are his Forms of Government, with the Authority they rest on; his Customs, or Fashions both of Cloth-Habits and of Soul-Habits; much more his collective stock of Handicrafts, the whole Faculty he has acquired of manipulating Nature: all these things, as indispensable and priceless as they are, cannot in any way be fixed under lock and key, but must flit, spirit-like, on impalpable vehicles, from Father to Son; if you demand sight of them, they are nowhere to be met with.

So true it is, what I then said, that *the Fraction of Life can be increased in value not so much by increasing your Numerator as by lessening your Denominator.* Nay, unless my Algebra deceive me, *Unity* itself divided by *Zero* will give *Infinity.—Sartor Resartus.*

Of man's activity and attainment the chief results are aeriform, mystic, and preserved in tradition only; such are his forms of government, with the authority they rest on; his customs or fashions both of cloth-habits and of soul-habits; much more his collective stock of handicrafts, the whole faculty he has acquired of manipulating nature: all these things, as indispensable and priceless as they are, cannot in any way be fixed under lock and key, but must flit, spirit-like, on impalpable vehicles, from father to son; if you demand sight of them, they are nowhere to be met with.

So true it is, what I then said, that the fraction of life can be increased in value not so much by increasing your numerator as by lessening your denominator. Nay, unless my algebra deceive me, unity itself divided by zero will give infinity.

Even punctuation alone has a marked stylistic effect. Compare the following from Caxton, punctuated (*a*) as he did it, (*b*) in the modern way, and (*c*) not at all:

a) It befel in the dayes of Vther pendragon when he was kynge of all England / and so regned that there was a myghty duke in Cornewaill that helde warre ageynst hym long tyme / And the duke was called the duke of Tyntagil / and so by meanes kynge Vther send for this duk / chargyng hym to brynge his wyf with hym / for she was called a fair lady / and a passynge wyfe / and her name was called Igrayne:[1]

b) It befel in the dayes of Vther pendragon when he was kynge of all England, and so regned, that there was a myghty duke in Cornewaill that helde warre ageynst hym long tyme. And the duke was called the duke of Tyntagil; and so by meanes kynge Vther send for this duk, chargyng hym to brynge his wyf with hym; for she was called a fair lady, and a passynge wyfe, and her name was called Igrayne.

c) It befel in the dayes of Vther pendragon when he was kynge of all England and so regned that there was a myghty duke in Cornewaill that helde warre ageynst hym long tyme And the duke was called the duke of Tyntagil and so by meanes kynge Vther send for this duk chargyng hym to brynge his wyf with hym for she was called a fair lady and a passynge wyfe and her name was called Igrayne

Modern writers who are interested in technique treat with the utmost freedom all mechanical devices. Note the omission of all punctuation in the last forty-two pages of Joyce's *Ulysses*. And in the following poems observe how much of the effect is due to mode of printing and placing.

[1] William Caxton, Malory's *Morte Darthur*.

of evident invisibles
exquisite the hovering

at the dark portals

of hurt girl eyes

sincere with wonder

a poise a wounding
a beautiful suppression

the accurate boy mouth

now droops the faun head

now the intimate flower dreams

of parted lips
dim upon the syrinx[1]

FULL MOON

Blessed moon
noon
of night

that through the dark
bids Love
stay—

curious shapes
awake
to plague me

Is day near
shining girl?
Yes day!

[1] E. E. Cummings, "Five Poems," I, *Dial.*, LXXII, 43.

the warm
the radiant
all fulfilling

day.[1]

CALLS

Because I have called to you
as the flame flamingo calls,
or the want of a spotted hawk
is called—
because in the dusk
the warblers shoot the running
waters of short songs to the
homecoming warblers—
because
the cry here is wing to wing
and song to song—
I am waiting,
waiting with the flame flamingo,
the spotted hawk, the running water
warbler—
waiting for you.

—Carl Sandburg, *Smoke and Steel.*

In Mr. Sandburg's poem the use of dashes and spacing together is striking. In the section of a long poem, also by him, which follows, a considerable portion of the effect is due to the omission of capitals, and even more, to the spacing and the use of ellipses.

[1] William Carlos Williams, *Dial.*, LXXVI, 48.

PLAYTHINGS OF THE WIND

3

It has happened before.
Strong men put up a city and got
a nation together,
And paid singers to sing and women
to warble: We are the greatest city,
the greatest nation,
nothing like us ever was.

And while the singers sang
and the strong men listened
and paid the singers well
and felt good about it all,
there were rats and lizards who listened
. . . and the only listeners left now
. . . are . . . the rats . . . and the lizards.

And there are black crows
crying "Caw, caw,"
bringing mud and sticks
building a nest
over the words carved
on the doors where the panels were cedar
and the strips on the panels were gold
and the golden girls came singing:
We are the greatest city,
the greatest nation:
nothing like us ever was.

The only singers now are crows crying, "Caw, caw,"
And the sheets of rain whine in the wind and doorways.
And the only listeners now are . . . the rats . . . and
the lizards.

—Carl Sandburg, *Smoke and Steel.*

In the following verses spacing and curious end punctuation are used as stylistic devices:

I

Small cool plantations; palm and vine,
With fig-tree growing by their side,
And violet and maidenhair
And

II

we were late in conversation
Talking of that most wonderful garden,
And filled our glasses again and again
Talking about that beautiful garden,

—Harold Monro, "The Garden," *Real Property.*

One of the most extreme of the new poets is Mr. E. E. Cummings. In the first of the quotations given below, observe that he uses capitals and punctuations when he pleases (though not where other people would think them necessary), and observe that the comma which would be naturally placed at the end of the sixth line is amazingly moved to the beginning of the seventh.

In the second quotation, the effect of the lines is obtained largely from the placing of them on the page; a special peculiarity is the running together of words:

at the ferocious phenomenon of 5 o'clock i find myself gently decomposing in the mouth of New York. Between its supple financial teeth deliriously sprouting from complacent gums, a morsel prettily wanders buoyed on the murderous saliva of industry. the morsel is i.

. . . . . .

I stare only always into the tremendous canyon the
, tremendous canyon always only exhales a climbing dark exact walloping human noise of digestible millions whose rich slovenly obscene procession always floats through the thin amorous enormous only lips of the evening

And it is 5 o'clock

in the oblong air, from which a singular ribbon of common sunset is hanging

snow speaks slowly[1]

Buffalo Bill's
defunct
who used to

ride a watersmooth-silver
stallion

and break onetwothreefourfive pigeonsjustlikethat
Jesus
he was a handsome man
and what i want to know is

how do you like your blueeyed boy
Mister Death[2]

The last poem given is an attempt to combine sense and nonsense after the manner of the Dadaists who try to produce poetical impressions by denying even words, and us-

[1] "Four Poems," IV. The omitted portion of this poem can be found in the *Dial*, LXXVI, 31 f.

[2] "Seven Poems," III, *Dial*, LXVIII, 23.

ing letters, punctuation marks, numbers, and other symbols. What they mean no one seems as yet to have discovered; and they themselves deny that they mean anything. They illustrate, however, the possibilities of visual devices:

RITARDANDO
(á la Dada)
La-di-da-da-
—di-da-da-
— — da-da-
— — dum:
Why do Frenchmen
woo a woman
as if women
never resisted?
—Do Frenchmen
find no room in
what a woman
ever insisted?
— — Frenchman:
Are you sure you
can allure your
caricature?
Man
like so man-
y a henchman:
Is this all that
you can do?—

Drum a dumb drum,
dromedary—
drum a drum dumb,
oh contrary—[1]

[1] Alfred Kreymborg, *Dial*, LXXVIII, 300 f.

In the analysis of style the subject of visual devices has as yet hardly been touched upon; but the increasing practice of these poets and prose writers of newer schools shows that it will have to be taken into consideration very soon and methods found for interpreting the varying effects of the manipulation of the visible word symbols.

Exercise

In the quotations given above, experiment in as many ways as you can with visual devices. Change the punctuation, the capitals, introduce or omit italics, change the line arrangements and spacing. Do anything that occurs to you in trying to get as many different effects as possible from the same words.

It is especially interesting to compare the same work in editions of different dates and kinds, with reference to type, spacing, margins, binding—all mechanical features.

Record and discuss your results in the endeavor to reach a few tentative conclusions on the subject.

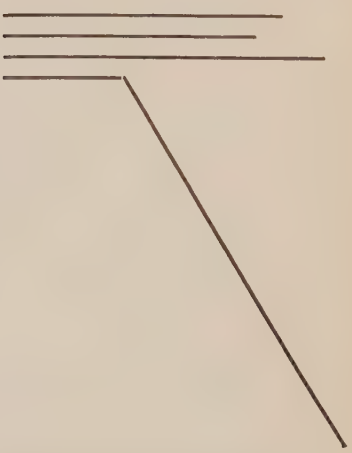
Further study of the visual aspect of literature can be made by drawing lines to represent the general pattern or arrangement of a poem or a page of verse. In doing this all margins and spaces except those between successive words in the sentence should be kept. The following pages illustrate the method for both verse and prose. Experiments should be made not only with unusual verse forms but also with the prose of many different authors.

Material that lends itself particularly well to this drawing of patterns is to be found in *Wheels* and recent volumes of *The Dial*. The pages of many modern novelists also repay study. Is it possible to find patterns that are typical of particular authors?

Rimed Recipe for
Keeping one's pose
And equilibrium in
A large city such
As New York.

Whenever I feel wretched, plus,
From gulp on gulp of Sorrow's Cup,
I climb upon a motor bus
And ride in defining tiny up.

But when my random spirits soar
And I feel that I own the town
I seek the southbound traffic's roar
And travel down and down and down.



On days when I'm exactly par,
Content alike to smile nor frown,
I hop aboard a trolley car
And take a trip across the town.

—Thomas Lancan.

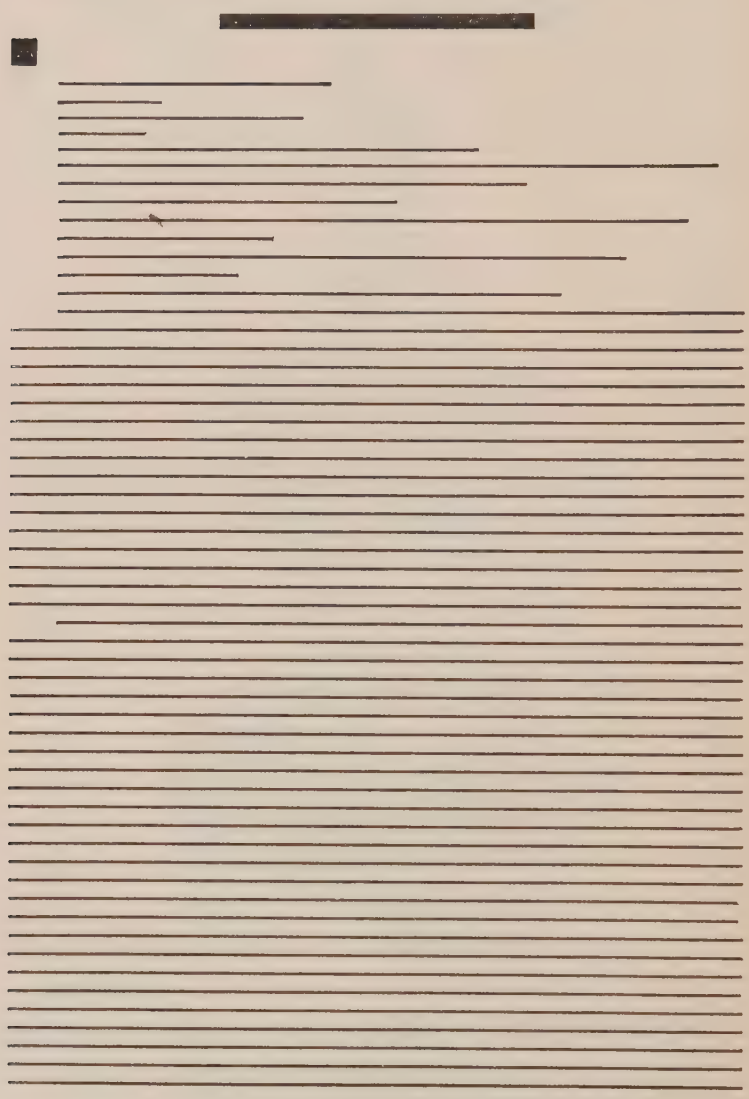
What title should you give the poem graphed below?

—UNKNOWN.[1]

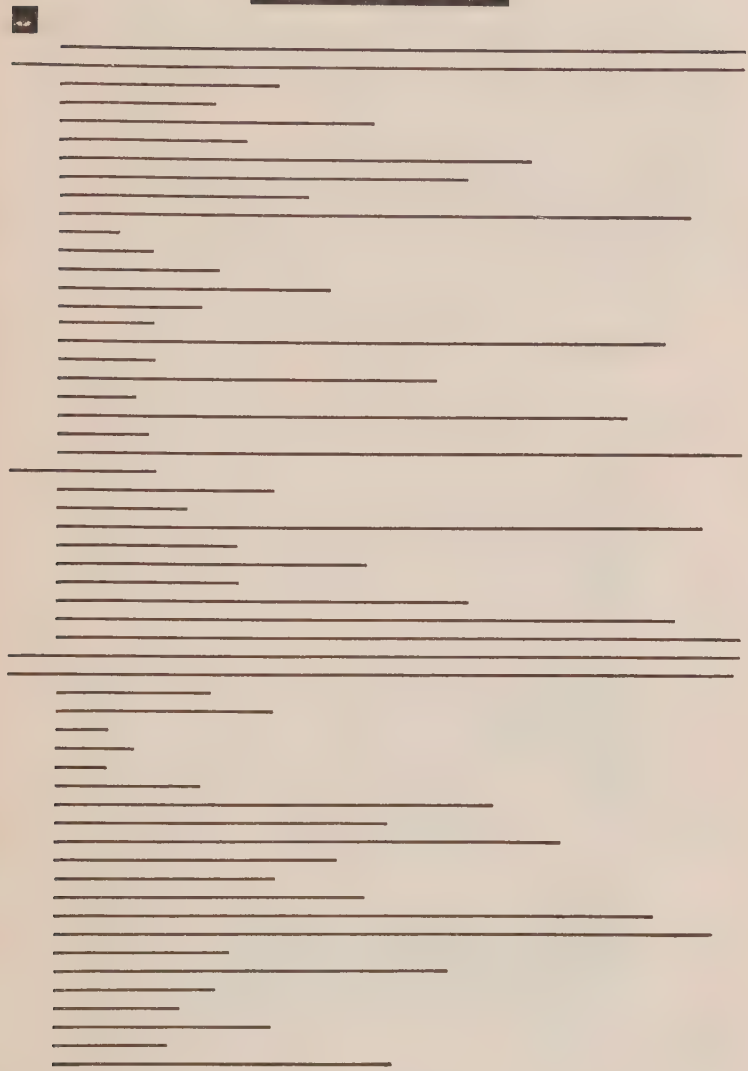
The comparison of pages of prose is equally interesting:

[1] This and the following patterns were drawn by Donald Glassman, who first saw the possibilities of the method.

A PAGE OF LEONARD MERRICK



A PAGE OF MARK TWAIN



GENERAL EXERCISES

Analyze in every way that occurs to you the following:

I. SHORT EXERCISES

1.

I saw Eternity the other night,
Like a great ring of pure and endless light,
All calm as it was bright;
And round beneath it Time in hours, days, years,
Driven by the spheres,
Like a vast shadow moved in which the world
And all her train were hurled.

—Henry Vaughan.

2.

TRIAD

These be
Three silent things:
The falling snow . . . the hour
Before the dawn . . . the mouth of one
Just dead.

TRAPPED

Well and
If day on day
Follows, and weary year
On year . . . and ever days and years . .
Well?

THE WARNING

Just now,
Out of the strange
Still dusk . . . . as strange, as still . . . .
A white moth flew. Why am I grown
So cold?

—Adelaide Crapsey

THE POPLAR

3. There is a great tree in Sussex, whose cloud of thin foliage floats high in the summer air. The thrush sings in it, and blackbirds, who fill the late, decorative sunshine with a shimmer of golden sound. There the nightingale finds her green cloister; and on those branches sometimes, like a great fruit, hangs the lemon-colored moon. In the glare of August, when all the world is faint with heat, there is always a breeze in those cool recesses, always a noise, like the noise of water, among its lightly hung leaves. But the owner of this Tree lives in London, reading books.—Logan Pearsall Smith, *Trivia.*

4.

And more, to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,
And ever-drizling rain upon the loft,
Mixt with a murmuring winde, much like the soune
Of swarming Bees, did cast him in a swowne.

—Edmund Spenser, *The Faerie Queene.*

5. NIGHT CLOUDS

The white mares of the moon rush along the sky
Beating their golden hoofs upon the glass Heaven;
The white mares of the moon are all standing on their
hind legs
Pawing at the green porcelain doors of the remote Heavens.
Fly, mares!
Strain your utmost,
Scatter the milky dust of stars,
Or the tiger sun will leap upon you and destroy you
With one lick of his vermilion tongue.

—Amy Lowell, *What's O'Clock?*

6. PANDORA'S SONG

Of wounds and sore defeat
I made my battle stay;
Wingèd sandals for my feet
I wove of my delay;
Of weariness and fear,
I made my shouting spear;
Of loss, and doubt, and dread,
And swift oncoming doom
I made a helmet for my head
And a floating plume.
From the shutting mist of death,
From the failure of the breath,
I made a battle-horn to blow
Across the vales of overthrow.
O hearken, love, the battle-horn!
The triumph clear, the silver scorn!
O hearken where the echoes bring,
Down the grey disastrous morn,
Laughter and rallying!

—William Vaughn Moody, "The Fire-Bringer".

7. UPON JULIA'S CLOTHES

When as in silks my Julia goes,
Then, then, methinks, how sweetly flows
The liquefaction of her clothes.

Next, when I cast mine eyes, and see
That brave vibration, each way free,
O, how that glittering taketh me!

—Robert Herrick.

8. THE OLD SHIPS

I have seen old ships sail like swans asleep
Beyond the village which men still call Tyre,
With leaden age o'ercargoed, dipping deep
For Famagusta, and the hidden sun
That rings black Cyprus with a lake of fire;
And all those ships were certainly so old—
Who knows how oft with squat and noisy gun,
Questing brown slaves or Syrian oranges,
The pirate Genoese
Hell-raked them till they rolled
Blood, water, fruit, and corpses up the hold.
But now through friendly seas they softly run,
Painted the mid-sea blue or shore-sea green,
Still patterned with the vine or grapes in gold.

But I have seen,
Pointing her shapely shadows from the dawn
And image tumbled on a rose-swept bay,
A drowsy ship of some yet older day;
And, wonder's breath indrawn,
Thought I—who knows—who knows—but in that same
(Fished up beyond Aeaea, patched up new
—Stern painted brighter blue—)
That talkative, bald-headed seaman came
(Twelve patient comrades sweating at the oar)
From Troy's doom-crimson shore,
And with great lies about his wooden horse
Set the crew laughing, and forgot his course.

It was so old a ship—who knows—who knows?
—And yet so beautiful, I watched in vain
To see the mast burst open with a rose,
And the whole deck put on its leaves again.

—James Elroy Flecker.

9. Have you seen but a bright lily grow,
Before rude hands have touched it?
Have you marked but the fall of the snow,
Before the soil hath smutched it?
Have you felt the wool of the beaver?
Or swan's down ever?
Or have smelt o' the bud of the briar?
Or the nard in the fire?
Or have tasted the bag of the bee?
Oh so white! Oh so soft! Oh so sweet is she!

—Ben Jonson, "The Triumph of Charis".

10. THE THREE CHERRY TREES

There were three cherry trees once,
Grew in a garden all shady;
And there for delight of so gladsome a sight,
Walked a most beautiful lady,
Dreamed a most beautiful lady.

Birds in those branches did sing,
Blackbird and throstle and linnet,
But she walking there was by far the most fair—
Lovelier than all else within it,
Blackbird and throstle and linnet.

But blossoms to berries do come,
All hanging on stalks light and slender,
And one long summer's day charmed that lady away,
With vows sweet and merry and tender;
A lover with voice low and tender.

Moss and lichen the green branches deck;
Weeds nod in its paths green and shady:
Yet a light footstep seems there to wander in dreams,
The ghost of that beautiful lady,
That happy and beautiful lady.

—Walter de la Mare.

11. AN EPITAPH

Here lies a most beautiful lady;
Light of step and heart was she;
I think she was the most beautiful lady
That ever was in the West Country.
But beauty vanishes; beauty passes;
However rare—rare it be;
And when I crumble, who will remember
This lady of the West Country?

—Walter de la Mare.

Other poems by De la Mare interesting to study are: "The Listeners"; and "Tartary" and "Arabia," compared.

12. What birds were they? He stood on the steps of the library to look at them, leaning wearily on his ashplant. They flew round and round the jutting shoulder of a house in Molesworth Street. The air of the late March evening made clear their flight, their dark darting quivering bodies flying clearly against the sky as against a limphung cloth of smoky tenuous blue.

He watched their flight; bird after bird: a dark flash, a swerve, a flutter of wings. He tried to count them before all their darting quivering bodies passed: six, ten, eleven: and wondered were they odd or even in number. Twelve, thirteen: for two came wheeling down from the upper sky. They were flying high and low but ever flying from right to left, circling about a temple of air.

He listened to their cries: like the squeak of mice behind the wainscot: a shrill whirring, unlike the cry of vermin, falling a third or a fourth, and trilled as the flying beaks clove the air. Their cry was shrill and clear and fine and falling like threads of silken light unwound from whirring spools.

The unhuman clamour soothed his ears in which his mother's

sobs and reproaches murmured insistently and the dark frail quivering bodies wheeling and fluttering and swerving round an airy temple of the tenuous sky soothed his eyes which still saw the image of his mother's face.—James Joyce, *A Portrait of the Artist as a Young Man* (ed. 1924).

13. GALOOTS

Galoots, you hairy, hankering,
Snousle on the bones you eat, chew at the gristle and lick the last of it.
Grab off the bones in the paws of other galoots—hook your claws in their sleazy mouths—snap and run.
If long-necks sit on their rumps and sing wild cries to the winter moon, chasing their tails to the flickers of foolish stars—let 'em howl.
Galoots fat with too much, galoots lean with too little, galoots millions and millions, snousle and snicker on, plug your exhausts, hunt your snacks of fat and lean, grab off yours.

—Carl Sandburg, *Smoke and Steel.*

14. "I had meant to have dancing," said Clarissa.

For the young people could not talk. And why should they? Shout, embrace, swing, be up at dawn; carry sugar to ponies; kiss and caress the snouts of adorable chows; and then, all tingling and streaming, plunge and swim. But the enormous resources of the English language, the power it bestows, after all, of communicating feelings (at their age, she and Peter would have been arguing all the evening) was not for them. They would solidify young. They would be good beyond measure to the people on the estate, but alone, perhaps, rather dull.

"What a pity!" she said. "I had hoped to have dancing."—Virginia Woolf, *Mrs. Dalloway.*

15. There were flowers: delphiniums and sweet peas, bunches of lilac; and carnations, masses of carnations. There were roses; there were irises. Ah yes—so she breathed in the earthy garden sweet smell as she stood talking to Miss Pym who owed her help, and thought her kind, for kind she had been years ago; very kind, but she looked older, this year, turning her head from side to side among the irises and roses and nodding tufts of lilac with her eyes half closed, snuffing in, after the street uproar, the delicious scent, the exquisite coolness. And then, opening her eyes, how fresh, like frilled linen clean from a laundry laid in wicker trays, the roses looked; and dark and prim the red carnations; holding their heads up; and all the sweet peas spreading in their bowls, tinged violet, snow white, pale—as if it were the evening and girls in muslin frocks came out to pick sweet peas and roses after the superb summer's day, with its almost blue-black sky, its delphiniums, its carnations, its arum lilies was over; and it was the moment between six and seven, when every flower—roses, carnations, irises, lilac—glows; white, violet, red, deep orange; every flower seems to burn by itself, softly, purely in its misty bed; and how she loved the grey white moths spinning in and out, over the cherry pie, over the evening primroses!—Virginia Woolf, *Mrs. Dalloway*.

II. MORE ELABORATE EXERCISES

1. Compare Synge's play, "The Shadow of the Glen," with the same story as he tells it in *The Aran Isles*.

2. Make a study of Meredith's "Love in the Valley."

3. Make a study of Dryden's "Alexander's Feast."

4. Make a comparative study of a number of poems about trees; preferably, about trees of the same kind.

5. Make a comparative study of poems about birds; preferably, about birds of the same kind.

6. Make a comparative study of short poems on sleep or death.

7. Make a study of Sandburg's "Smoke and Steel"—the title poem.

8. Make a study of the sense appeals in various descriptions of meals in modern novels.

9. Make a study of the opening sentences in a number of modern novels.

10. Make a study of the closing sentences in a number of modern novels.

11. Choose the author parodied in Max Beerbohm's *A Christmas Garland* with whose work you are most familiar, and study a passage similar in length and content to the parody. This can be done for all, or nearly all, of the authors in the book.

12. Make a comparative study of descriptions of the sea in either prose or poetry of any period.

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